

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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NOVEMBER 1, 1919.

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SATURDAY, NOVEMBER 1, AT 2.30 P.M.

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MADAME KIRKBY LUNN.  
MR. BEN DAVIES.  
MR. HERBERT BROWN.

SATURDAY, NOVEMBER 29, AT 2.30 P.M.

A TALE OF OLD JAPAN

COLERIDGE-TAYLOR.

THE PIED PIPER OF HAMELIN

PARRY.

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MICHAELMAS HALF-TERM begins Monday, November 3.  
CHAMBER CONCERT, Duke's Hall, Monday, November 3, at 3.  
FORTNIGHTLY CONCERTS, Saturdays, November 8 and 22, at 3.  
LECTURES by the PRINCIPAL, on "THE HISTORY OF MUSIC," will  
be given on Wednesdays, November 5, 12, and 26, at 3.30.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the  
requirements of the Teachers' Registration Council, has been instituted,  
Prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

L.R.A.M. Examination Entries will be accepted up to November 15  
on payment of a late fee of 5s.

SCHOLARSHIPS in the following Subjects will be competed for in  
January: SINGING (MALE), VIOLIN, and COMPOSITION.

Full particulars will be forwarded on application.

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A Course of FIVE LECTURES, on "TWELVE GOOD MUSICIANS:  
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Edward Professor of Music, at the University of London, South  
Kensington, S.W., at 5 p.m., on Wednesdays, Nov. 5, and Dec. 3, 1919,  
and Tuesdays, Feb. 3, Mar. 2, and Mar. 30, 1920.

Admission free, by ticket, to be obtained from the Academic Registrar,  
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# The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1, 1919.

## THE LORD MAYOR-ELECT AS MUSICIAN.

The amateur in music receives a good deal less than justice unless he is in the limelight as composer, performer, or patron. If he happens to be a prominent business man, he is even less likely to be taken seriously, because we have somehow allowed ourselves to be persuaded that music and business are incompatible—an error that probably owes its origin to the absurd old-fashioned pose of the artist as having a soul above practical matters. Professional musicians of to-day are as a rule so well able to look after their financial interests that they must not be surprised if occasionally a successful business man shows himself to be possessed of an all-round knowledge and appreciation of music that would put many of them to shame. Such an one is Sir Edward Cooper, who in a few days will become London's chief magistrate. A really musical Lord Mayor being sufficiently unusual to claim the notice of our profession, we called on Sir Edward at his City office for a few particulars of the musical side of his life.

'I began with the advantage of belonging to a musical family,' said Sir Edward. 'My mother's sister married Robert Rivière, brother of Anna Rivière, Sir Henry Bishop's second wife, and a well-known singer. Through this connection I got to know a great many notable musicians. I heard no end of fine music at the house of James Howell, the famous double-bass player. He lived at Mornington Crescent, then a favourite haunt of musicians. At Howell's I heard practically everybody who was anybody, both in solo and ensemble music. Curiously enough, however, the one performance that remains the most vivid of all those boyish memories is the singing of Weiss, of "Village Blacksmith" fame. I shall never forget his thundering out (with another Boanerges whose name escapes me) Handel's duet "The Lord is a Man of War." It would have been fine in a concert hall, but in Howell's not very large drawing room the main result was to cause general anxiety as to the safety of the window and other glass!

'I used to go also to Alfred Borwick's (father of Leonard Borwick), where I saw a good deal of Reiss and Piatti, and of course heard a lot of fine chamber music. After my voice broke, however, I became very keen on singing, and had lessons from Pasquali-Goldberg, one of the first professors at the Royal Academy. My first regular singing was at the Bavarian Chapel in Warwick Street. I then sang at the Pro-Cathedral, Kensington, until Stainer appointed me a deputy tenor at

St. Paul's Cathedral. There I did duty for over twenty years—a record period of service for a deputy.'

'You have no doubt taken part in a good many historic services,' we said.

'Yes. The list would take more time than either of us can spare,' Sir Edward replied (dealing swiftly with the fifth clerk who had entered in as many minutes); 'I will mention only the Diamond Jubilee Service of Queen Victoria and the Coronations of King Edward and King George. Reference to the latter reminds me that when the celebration of the three hundredth Anniversary of the Authorized Version of the Bible took place I was selected to represent Music when King George received at Buckingham Palace a deputation from the Arts and from all the Churches in which the Authorized Version was used. I remember the King's remark that the occasion was so important that he wished all the representatives to be introduced to him personally. This was not my only appearance as a representative of music. I attended the International Congress of Musicians at Berlin, Vienna, and London, and had the honour of being appointed by the Foreign Office to represent Great Britain at the Congress in Paris in 1914.'

'Lady Cooper is also a musician, is she not?' we asked.

'She is a first-rate organist and pianist,' he replied. 'She studied the organ with Richard Limpus, of St. Michael's, Cornhill—of which church, by-the-by, I am parish clerk. The name of Limpus is honoured amongst organists, as he convened the meeting which led to the establishment, in 1864, of that excellent institution known to-day as the Royal College of Organists. My wife does no regular playing now, but she frequently deputises in our neighbourhood. As pianist she was a pupil of Sir Julius Benedict, and did a good deal of playing at concerts. At the last public appearance of Otto Goldschmidt, which happened to coincide with the centenary of Schumann's birth, he was asked to play Schumann's Variations for two pianofortes. He consented, but emphatically laid down "von condection," that my wife should be the other performer, which she accordingly was. Goldschmidt used to come to our house a good deal and play duets with my wife. He was of great assistance to her, because he had known Mendelssohn well, and was able to say exactly how the composer used to play his own and other composers' music.'

'Being a singer, your interests are chiefly vocal, Sir Edward?'

'Yes, and especially choral. As a young man I joined the Sacred Harmonic Society, and was one of the stewards at the opening of the Royal Albert Hall by Queen Victoria in 1871. But I had other vocal interests, and was an habitual opera-goer in my early days. I had to be satisfied with the gallery, however. No stalls or boxes for me then! I paid a half-crown, and spent hot, enthusiastic evenings among the gods. And it was hot, with the big gas chandelier just over our heads and ventilation rather primitive! I still retain my early

fondness for choral music, though I have so little spare time that my enjoyment has to be passive rather than active.'

'Music is frequently cold-shouldered in official circles. May we hope that your year of office will see it given more prominence than usual?' we inquired.

'It is rather early yet to say much on that score,' he answered, 'but musicians may be certain that, so far as lies in my power, I shall do all I can to further the cause of the art which has been such a joy to me all my life, and which I hold to be our greatest educative and civilizing force. Its value as a social factor is very far from being realised by the Government. I am anxious to see in this country something corresponding to the Ministry of Fine Arts in France and other Continental countries. Musicians, I know, view the project with suspicion, but it ought not to be impossible to get the right man at the head of it, and to see that he was well served. I am sure the art and its professors would gain enormously in prestige, as well as in material ways that will be obvious on reflection. Here is one matter in which such a Ministry would be of great service. As you know, international musical amenities are very much in the air, and will be even more so in coming years. Nothing could be better for the nations or their music than such visits as that paid us recently by the Czecho-Slovak singers and players. If England takes part in any such exchanges the arrangements have to be left to private individuals. This does not mean that they will not be excellent, but it does mean that a risk is taken. Moreover, when a courtesy of the kind is extended to us by the Government of another country, we ought to have an official department qualified to make a suitable return. After all, that is merely good manners, besides being some guarantee of success in such arrangements as may have to be made. The proposed visit of the New York Symphony Society is a case in point. They are invited to France by the Government. If they come to England it will be at the request of a handful of private individuals, the convening of whom was left to the initiative of one individual. This means to say that if he had been too busy or too lazy to act, the whole thing would almost certainly have fallen through. In view of the importance of our relations with America, you will agree that any appearance of being less cordial than France would be unfortunate.'\*

Certainly a list of the musical offices held by the new Lord Mayor should inspire confidence. He is the oldest member but one of the Madrigal Society, and was its president for two years. He was also a member of the old Round, Catch and Canon Club, and is the Vice-President of the Abbey Glee Club, one of the Vice-Presidents of the Royal College of Organists, a Fellow and a Trustee of the Foundation Fund of the Royal Philharmonic Society, and formerly the Treasurer and

now the Chairman of the Royal Academy of Music. He is also on the committee of the Mendelssohn Scholarship. Last, but far from least, he is Master of the Worshipful Company of Musicians. It is refreshing to find a busy public man so full of enthusiasm for music. Was it surprising that as we stepped from his office into the bustle of Cornhill, a verse from Browning's 'Shop' came to mind?—

I want to know a butcher paints,  
A baker rhymes for his pursuit,  
Candlestick-maker much acquaints  
His soul with song, or, haply mute,  
Blows out his brains upon the flute.

### THE MUSICIANS' COMPANY.

During the coming year this ancient Company may be expected to achieve more prominence than usual, owing to the fact that the Master is also Lord Mayor of London. As a supplement to the preceding article, therefore, we give a short account of its origin and activities.

The Company, as at present constituted, received its charter from James I. in 1604, but it is really a continuation of similar Guilds which flourished at a much earlier period. In the year 1469, the 'beloved minstrels' of Edward IV. complained that 'certain ignorant rustics and craftsmen of various callings' were claiming to be musicians; 'although they are in that art by no means learned or skilled, they nevertheless move from place to place on festival days and collect all those profits by means of which the King's Minstrels should obtain their living . . . whereby 'much disgrace is brought upon the art or occupation of Minstrels.' Would his Majesty give the genuine artists due protection? His Majesty would, and did: he granted a charter empowering them to form a Guild for the examination, supervision, control, and correction of all minstrels throughout the kingdom, except those in the city of Chester. (That city was exempt, because its minstrels were already under local control.) The 1469 charter has been preserved by Rymer, and is of great historical value, because its text clearly shows that the musical profession had been organized and honourably regarded in this country long before. The King's Minstrels were bidden to take steps to restore the profession to the high esteem it had enjoyed in previous centuries. The guild and charter were no new things, for this 1469 document tells us that 'the brothers and sisters of the Fraternity of Minstrels' had established similar organizations 'in times past.'

The Guild chartered by Edward IV. apparently lasted only thirty years, for in 1500 we find the 'Fellowship of Minstrels and Freemen of the City of London' taking charge of the professional interests. Its members were 'England for the English' enthusiasts, and beat the patriotic drum lustily, begging the Lord Mayor and Aldermen to ordain that 'no maner of foreigner' shall be permitted to 'occupie any Minstrelsy, singyng or playyng upon any instrument' within the City or

\* In this connection our readers may be interested to see a facsimile of the letter Mr. Damsch received from the French Ministry of Fine Arts. We therefore reproduce it on p. 609.

its franchises under penalty of a fine of 3s. 4d., to be paid to the Fellowship. Apparently there was some shady unprofessional conduct in those days, for we find the Fellowship asking the Lord Mayor's help in seeing that 'no minstrell shall supplante or get out another being hired or spoken to' for any musical engagement. In 1555 the Fellowship raised another protest against the alien, complaining of the 'dyverse and many foreign minstrells who exercise the scyence of Mynstrelsie within the Cytie and Lyberties thereof, to the great losse and hindrance of the gaines and profits of the poore mynstrells being fremen of the same Cytie.'

An important part of the duties of these minstrels (or 'waits,' to give them their popular title) was the provision of music at City Pageants and festivals. The Diary of Henry Machyn (1550-63), a London merchant-taylor, contains the following, with many similar entries:

The first day of September was Saint Gylles Day, and ther was a goodly processyon about the parryche with the whettes [waits] and the canepie borne, and the Sacrement, and ther was a goodly masse songe as bene hard [as goodly a mass sung as has been heard] and Master Thomas Grenelle, wax-chandler mad a grett dener for master Garter and my ladye, and master Machyille the shrefie and ys wife, and both the chamburlayns, and mony worshippful men and women at dener, and the whettes playing and dyvers odur mynsterelles, for ther was a grett dener.

The Fellowship seems to have declined steadily until its reconstruction under the charter of James I., alluded to above. It was therein described as 'The Master, Wardens, and Commonalty of the Art or Science of the Musicians of London.'

The Byelaws were comprehensive and stringent. Among other nefarious practices to come under the ban was dancing on Sundays. The Company acted also as censor, and forbade any person, under pain of fine or duress, to 'sing any ribaldry, wanton or lascivious songs or ditties' calculated to cause injury or slander to the science of music. Another rule was to prevent members going 'in any open street from house to house with an instrument encased or uncovered to be seen by any passing by.' The feeling against the alien was still strong, for musicians were prohibited from practising their art with foreigners. A strict eye was kept on the apprentices—who no doubt needed it. Members of the Company were forbidden to

suffer their servants or apprentices to serve by themselves with any music at any feasts, banquets, weddings, hunts-ups, or any other assemblies, triumphs, or occasions, either to go abroad in the streets or to play at any taverns, victualling houses or any other place whatsoever, except they do go in with the company of two freemen at the least, well and sufficiently exercised and experienced in the said art or science of music.

It is unfortunate that the records of the Company for the greater part of the past three centuries have been lost. They would have shed light on some aspects of London musical life which are more or less obscure.

Like other City Companies, the Musicians no longer exercise the duties or enjoy the privileges of the early days of Guildry. They

have, however, so far as possible, adapted themselves to modern needs, and so are able to do much useful work on behalf of the art. Such services are mostly of the prize or scholarship type, and are so well known as to need no more than bare mention. Perhaps the most stimulating project of the Company in recent years was the remarkable Exhibition held in the Fishmongers' Hall in 1904, when was brought together a collection of instruments, books, portraits, manuscripts, &c., that has probably never been equalled for value and interest. The Exhibition had a great popular success, and left a tangible result in a volume of the lectures delivered.

The Company now consists of 137 Liverymen. Election rests with the Court—the Master, two Wardens, and not less than thirteen assistants. The livery carries with it the Freedom of the City. The Musicians' Company is the only City Company concerned with a profession.

If it were merely a survival of mediæval England the continued existence of the Company would be amply justified on sentimental grounds. But it has far more potent claims as an institution that, so far from being moribund, is very much alive, and still able and willing to render useful service to the art and profession whose interests it protected centuries ago.

On October 14 Mr. Hugh Wyatt, on retiring from the Mastership, presented a silver two-handled cup with mask handles, chased leaves and border, and cover bearing a figure of Victory. The stand bears the following inscriptions on its four sides:

War declared August 4, 1914.  
Armistice granted November 11, 1918.  
Peace signed June 28, 1919.

H.W.

Under the figure of Victory is '1914-1919,' and on the base, 'Presented by Hugh Wyatt, Master, 1918-1919.'

This cup and the War Tazza presented in 1915 by Past Master Major A. C. Chamier, are likely to be regarded in future as two of the most interesting pieces of plate in the Company's possession. We reproduce a photograph of the cup on the next page.

The Annual Dinner of the Company is announced to take place at the Grocers' Hall on October 28, too late for report in this issue. In order to bring the chief particulars thereof under the same cover as the foregoing article, we add some details kindly communicated by Mr. T. C. Fenwick, clerk to the Company.

In the chair, Sir Edward Cooper, The Master, supported by the following members of the Court: Sir Frederick Bridge, Sir George Truscott, the Rev. H. C. de la Fontaine (Senior Warden), Sir Homewood Crawford, Sir William Lancaster, Mr. Clifford B. Edgar, Mr. Arthur F. Hill, Mr. T. C. Fenwick, and the Company's Chaplain, the Right Rev. The Bishop of Worcester. Among the Liverymen to be present are Sir Felix Schuster,

Prebendary W. Perry, Dr. Charles Macpherson, Dr. W. G. Alcock, Dr. G. J. Bennett, Sir Charles Sykes, and Mr. Augustus Littleton.

The long list of guests includes Field-Marshal Lord Methuen, Sir Reginald Brade, Sir



George Makins, The Lord Bishop of Buckingham, Canon Edgar Sheppard, Mr. Louis N. Parker, Mr. Sheriff Eves, Lieut.-Colonel W. S. Poë, Lieut.-Colonel G. Wilson, Bishop Taylor Smith, Vice-Admiral H. L. Fleet, Sir Herbert Nield,

The Master of the Grocers' Company (Mr. Egerton H. E. Hensley), Mr. R. V. Somers-Smith, Mr. Alderman George Briggs, Mr. Rigby-Smith, Sir George Frampton, Mr. G. A. Creighton, Mr. H. W. Brooke, and Major R. H. Barker; and among the Honorary Freemen are Sir Ernest Palmer, the Rev. Canon Galpin, Sir Alexander Mackenzie, Sir Walter Parratt, Sir Charles Stanford, Mr. Landon Ronald, Major Mackenzie Rogan, Col. T. C. F. Somerville, and Brigadier-General Sir A. G. Balfour.

The Toasts, with their Proposers and Responders:  
The King, Queen, and Royal Family.  
The Master.

The Worshipful Company of Musicians.  
Sir George Makins—The Master.

Music.

Mr. Clifford B. Edgar—Sir Alexander Mackenzie.

The Guests.

The Senior Warden—Field-Marshal Lord Methuen and Sir Walter Parratt.

The Worshipful Company of Grocers.

The Master of the Musicians' Company—The Master of the Grocers' Company.

#### PROGRAMME OF MUSIC.

##### Violin Solos:

(a) Aria ... .. Bach

(b) Prelude and Allegro ... .. Pugnani

Miss Margaret Fairless.

(The Company's Silver Medallist for the year.)

##### Songs:

'To Daisies' ... .. Quilter

'Love went a-riding' ... .. Frank Bridge

Miss Marjorie Claridge.

'Sombre Woods' ... .. Lully

'King Charles' ... .. M. F. White

Mr. Arnold Stoker.

'Les Larmes' ... .. Massenet

'Les Papillons' ... .. Chausson

Miss Doris Godson.

##### Violin Solos:

Aria ... .. Pergolesi

'La Precieuse' ... .. Kreisler

'Tambourin' ... .. Gossec

Miss Margaret Fairless.

##### Songs:

'Eleanore' ... .. Coleridge-Taylor

Mr. Reginald Pickering.

'The Yeomen of England' ... .. German

Mr. Arnold Stoker.

#### MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

(Continued from October number, page 520.)

#### VI.—GUSTAV HOLST (continued).

The best known of Holst's early works is the Suite in E flat for orchestra, known as 'Scènes de Ballet,' which has been performed and published under the auspices of the Patron's Fund of the Royal College. It comprises a Rustic Dance, a Waltz, a Night Scene, and a concluding number entitled Carnival. The last section, which is the strongest, is occasionally performed separately. The whole Suite is buoyant, and coloured in the high tints which belong to the subject and to the theatre generally. In fact it led more than one critic, at the time, to predict for its author a successful theatrical career. There is perhaps some better music in the two 'Songs without Words' for

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small orchestra, which made their appearance a few years later, but these, being of a quieter character, have not attracted the same attention. The repertoire of such works being somewhat limited, the moment is opportune to bring them to the notice of conductors in search of compositions which do not demand a large array of orchestral forces.

A marked progress is shown in the setting of 'The Mystic Trumpeter,' for soprano solo and orchestra, which dates from 1904 and was first performed at a Patron's Fund Concert. It is expressively written, but the orchestration is in places too heavy for the singer. This was the first of Mr. Holst's compositions to be performed by the Royal Philharmonic Society, and the occasion is the only one on which his audience betrayed audible signs of disapproval.

In those early days, Holst was already much occupied with the two aspects of music which were destined afterwards to assume great importance in his work, namely, choral writing and the study of folk-song. His 'Ave Maria' for female voices, although nearly twenty years old, is still a representative work which retains his affection in a more marked degree than the setting for chorus and orchestra of the old English ballad 'King Estmere,' which made its appearance a little later. It is probable, however, that he made at this time many more studies in vocal polyphony, for the mastery of choral effect displayed subsequently in the Rig Veda hymns and other works is not of the kind that can be acquired in the writing of a few part-songs. This mastery has also served him well in his later treatment of folk-song, but the first outstanding works which resulted from his study of the national idiom were both orchestral. The selection of 'Songs of the West' has never attained to the same degree of popularity as the 'Somerset Rhapsody,' with which it is paired in the list of his compositions. In the Rhapsody he has woven into a poetic idyll some tunes from Mr. Cecil Sharp's well-known collection. A lover is called away from the 'Sheep-shearing Song' by the martial strains of 'High Germany,' and the leave-taking is accompanied by 'The True-Lover's Farewell.' The treatment is symphonic in outline without adhering closely to traditional form. The subject furnishes every opportunity both for musical contrast and for the combination of themes and rhythms of which the following example is illustrative:

'A SOMERSET RHAPSODY.'

Brca.....

Allegro.

VIOLINS. *mp*

FLUTES. *Solo, a 2.*

(Violins *divisi* play with bassoons an octave higher.)

staccato. *pp*

FAG. *pp*

Here the flutes play 'High Germany' whilst the strings continue the 'Sheep-shearing Song' which is heard at the opening. The Rhapsody has great charm, and has endeared itself to so many that the place it has taken in the repertoire of English music is now assured.

At this point a new influence made itself felt in Holst's musical career, and assumed so much importance that its advent practically closes the preceding chapter. It is not so much that there is any marked technical difference between the best of these early works and those which are to follow. On the contrary, the most personal traits of this composer can be traced continually through his works with such persistence that it would be very difficult to say at which point maturity commences in the commonly accepted sense as applied to music. The methods of the Rhapsody have their counterpart throughout, and the special features of his choral writing are the same. It is, however, indisputable that the new impulse tended

to accelerate the progress of his studies, such as, notably, that of the vocal elasticity of the English language, which he has gradually learnt to apply in a manner distinct from that of any other composer. It is strange that this indirect result should be the most striking trace left by his prolonged interest in Sanskrit texts.

The search for novel material has often tempted composers to their own detriment. Some have set their discoveries with more or less appositeness, whilst others have done little more than make them impossible for their successors. Texts are too often set by the perfunctory addition of music without the preliminary saturation of the mind which alone enables a musician to sublimate, as he should, the moods of a poem. That method of procedure is completely foreign to Holst's musical nature, and it is therefore matter for congratulation that the treasure mine of Sanskrit literature had remained practically untouched, we might even say unsullied, by musicians, until it engaged the subtle sympathy he brought so wholeheartedly to bear upon it.

Sanskrit literature falls into two periods. The older, or classic phase, includes the Rig-Veda, which is the oldest work in the language. It dates back to a time when Sanskrit was a living tongue, when probably Hindus and Persians were one race, that is to say, before the Aryans settled in India. One view, which has the support of many philologists, even ascribes its substance, if not its form, to European influences of prehistoric date. The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature incidental to the earlier, less sophisticated, form of religion.

The later phase of Sanskrit literature includes among a multitude of works the two great epics, the Ramayana and Maha-Bharata, and the plays of Kalidasa. When these originated Sanskrit had ceased to be the vernacular, but remained the language of the *literati*, much as Latin did during the interval between the fall of the Roman Empire and the birth of Romance literature. Both the epics named are aggregations from several sources and, maybe, periods, but it is doubtful whether any portion of them can claim an antiquity approaching within some centuries to that of the Rig-Veda.

This is the material which attracted Mr. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes it needed even much ingenuity to decide what the translation meant. By this time, however, Mr. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

Most of the adaptations he has used are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible

terms. There is no claim to authenticity, which, in fact, would be impossible without an irksome array of footnotes. Then the thing would have become an anthropological study rather than a nature-poem. Neither are the hymns as rendered by Mr. Holst endowed with any esoteric meaning. He has no mission to add to the numerous fashionable cults of alleged exotic origin. His Vedic hymns are prose-poems set to music as concert pieces, and nothing else. It will save much misapprehension of Mr. Holst's work if that fact is consistently kept before his audiences.

The three-act opera 'Sita,' which was awarded the second place in the Ricordi competition, has little to do with this phase of Mr. Holst's music, although the subject is taken from the Ramayana. It savours too much of Wagnerian music-drama to be in any sense representative. But 'Savitri,' the chamber opera which followed, is strongly characteristic. It deals with an episode from the Maha-Bharata, and has only three characters, the accompaniment being written for two string quartets, a double-bass, two flutes, cor anglais, and a hidden choir of female voices. The following example gives a good illustration of the method in which the choir is used as background to a solo:

'SAVITRI.'

Wel - come, Lord. Thou art call - ed the

1ST & 2ND TREBLES.  
pp

1ST & 2ND ALTONS.  
pp

CELLO & BASS.  
pp

Just One. Thou ru - lest all by thy de - cree, Thou

call-est men to-gether, Thou showest them the path That leads

gen - tle fa - ces I hear voi - ces.

to thine a-bode, Our on - ly sure pos-sess-ion,  
1st & 2nd TREBLES.  
1st & 2nd ALTOS.  
*pp* FLUTES.  
*Solo, legato.*  
CELLO & BASS.

The air is ho - ly.

Methinks ev-en now thou hast led me

The substance of the story is simple, but lends itself admirably to dramatic treatment. Savitri hears the voice of Death announcing that he comes to claim her husband, but her piety obtains a boon on condition that she asks nothing on his behalf. She pleads for life in its fulness. That being granted, she declares that the gate of life can only be opened for her by Satyavan, her husband, and her wifely devotion is rewarded.

thith - er, Round me . . I see  
*pp a 2.*

The settings of hymns from the Rig-Veda consist of two distinct series, each of which comprises several groups. The first series, for voice and pianoforte, originally included over a dozen songs, but critical elimination has reduced them to nine, which are grouped in threes. Considering the number of vocalists who are now giving an enhanced importance to the English section of their recital programmes, it is strange that songs of such remarkable interest should suffer neglect; but, alas! they are as yet unpublished. Among those that I have heard, that entitled 'Frogs' has left the liveliest impression. The more important series is that of the choral hymns, comprising four groups, the composition of which is spread over the five years 1908-12. In the portion of this article which appeared last month two illustrations were given from the first group, one from the 'Hymn to the Unknown God' (Ex. 4), and the other an interesting example of  $7/4$  rhythm which forms the basis of the Funeral Hymn (Ex. 2). These, and the Battle Hymn, with which the series opens, are for mixed chorus and orchestra. Then followed a set of three for female voices and orchestra,

including the invocation to Agni, god of fire, which is one of the most striking of the entire collection. It is in an impetuous  $5/4$  rhythm, and the opening bars, which were quoted in our last issue (Ex. 1), should have had the time indication *Allegro* to make their spirit clear to the reader. The third group, for female voices and harp, and the fourth, for male chorus with a limited orchestra, also contain several very fine numbers, notably a hymn to Indra and another to Agni, who is here presented in his more benevolent aspect, presiding over the hearth and the sacrificial fire. But it is invidious to select separate hymns for special mention when much of their unique merit resides in their contrasted significance. Even in the most spirited chants the element of contemplation is not absent. The Hindu theogony may supply the titles, but it is Nature herself who is the subject of each in turn, and, with all due regard to Mr. Holst's Sanskrit studies, it is permissible to suspect that the inspiration of the text as well as the music owes more to a personal conception of the elements than to the actual language of the Rig-Veda. In fact, it is scarcely going too far to say that, as in most symphonic programme-music, the title is a pretext rather than a motive. Viewed collectively these Hymns are among the most characteristic personal contributions to modern British music. It is not the least remarkable circumstance about them that although one might imagine their unusual and uncompromisingly individual style as setting limits to their appeal, they have, on the contrary, made a deep impression on every kind of audience. With them may be classed also two charming 'Eastern Pictures' for female voices and harp, entitled 'Spring' and 'Summer,' based on a poem by Kalidasa. The second, in particular, is a good example of Mr. Holst's art. The texts are purely lyrical, and have not the devotional spirit that runs through the Hymns, and the music has a lighter character though retaining some affinity with that of the Hymns.

(To be continued.)

## THE MUSIC OF THE CZECHO-SLOVAKS.

NATIONAL OPERA IN PRAGUE.

By ROSA NEWMARCH.

Readers of the *Musical Times* may remember that in the autumn of last year I contributed to its pages a series of articles upon the Music of the Czecho-Slovak races, and that I concluded with a hint that I might return to the subject at a later date. Since then, the Czecho-Slovak Festival, held at Queen's Hall this year, between May 26 and June 2, introducing to us two of the best male-voice choirs of Bohemia, and the fine orchestra from the Prague National Theatre, under their distinguished conductor, Herr Karel Kovarovic, besides a selection of national works, choral and orchestral, must have done much to convince the public that in the new, free Republic of Czecho-Slovakia music is likely to progress hand in hand with social and political expansion.

I visited the country in June this year in response to an invitation to go there as a national guest. Every facility was given me, by the Minister of Education and others, to see and judge for myself of cultural conditions in this new European State. I went at a most critical period in its young life: just when the Hungarian Bolsheviks, armed with the not-inconsiderable munitions and equipment left from Mackensen's Army, had pushed their way over the borders held only by an attenuated and wretchedly-armed Czech force. While travelling I had occasion to meet and converse with all classes, from Thomas Masaryk, first President of the Republic, to Moravian peasants bound on a great pilgrimage. My visit therefore was not entirely concerned with music, but it naturally occupied a good deal of my attention.

The Western provinces of the country had suffered much from the ceaseless requisitions of the Austrians. In the poor mountainous districts of Wallachia—which I did not visit personally—there was a great shortage of food. In the fertile localities of Moravia things were better, but they too had felt the strain of the vast influx of refugees setting westwards from the neighbouring provinces whence the inhabitants retreated more than once before Russian and German armies.

In Prague, I found that life had kept, at least externally, something of pre-war-time gaiety. 'Youth will be served,' and was beginning to demand some of its former characteristic enjoyments. The Sokols, or gymnastic clubs, sadly depleted by the long fighting, were looking up again. Though apt in middle life to grow stout, owing perhaps to the excellence of their beer from Pilsen (Pilsen) and other famous breweries, the physical activity of the Czechs is remarkable. Late on those hot June afternoons one might suppose Prague to be inhabited by a race of rather solid water-sprites. Looking towards the old Karlov Bridge from the quay, the shallow water above the weir was alive with human bodies glistening pink and white in the late sunlight; in the distance it looked as though a drifting mass of rose petals was dancing and floating on the surface of Ultava. After a swim and a row came a strictly-rationed supper at some popular café.

But the true spiritual life of the city centres always in its music. Through all the long anguish of the war the Narodni Divadlo—the beautiful, medium-sized national Opera House which stands out against the warm green slope of the Petrin hill across the river—has been the sanctuary of the anxious and suffering population of Prague. Here Madame Destinnova sang night after night to cheer her compatriots in their darkest hours; and here Karel Kovarovic, resisting all attacks on his patriotic policy, has spent the best years of his life trying to keep a national opera at least partially open to the works of Czech composers. It goes without saying that Italian, and French, and even German opera have had their turn at the Narodni Divadlo. Kovarovic is no narrow-

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mindful Chauvinist, but he holds that an institution built and endowed by the Czech people should be guarded from becoming a dumping-ground for musical goods that have found no active market in Vienna and Berlin.

The Czechs are a young and vigorous race, and their moral outlook is on the whole healthy, as might be expected from a nation which produced a Huss and a Rokycana; it is clear that only a small minority of them have so far been influenced by the later decadent tendencies in Teutonic art, while they have openly resented the materialistic bias of German educational methods. For many years to come they will be too busy working out their political and cultural salvation on their own lines to have much leisure for dallying with intricate experiments and subtleties, wholesome and unwholesome, such as had begun to honeycomb the foundations of Russian art and literature at the outbreak of the war. I have an idea that the future art of Czechoslovakia will be compounded of simpler and healthier ingredients. Whimsical palates will pass it by. It will not be to the taste of those who label as reactionary everything in music which is based on reason and developed with method.

Undoubtedly at the present moment the Czechs in their first consciousness of a national existence are listening to the music of their own 'classic' composers with revived reverence and enthusiasm. It will not be the fault of the new *régime* if the children of to-day grow up in ignorance of all that Smetana, Dvořák, Fibich, and Foerster have done for the foundation of national opera in Bohemia. It was delightful to see school-children from seven years of age, gathered from all classes, accommodated in excellent places at the *Narodni Divadlo* for the matinees of 'The Bartered Bride' or other suitable operas. There, for a happy afternoon they forgot the long months of poor rations and the resulting languours, coughs, and earaches, forgot the gritty bread without butter, the child's natural craving for sugar and a good drink of milk. They drank in the music instead, laughed at the comic business, and were an attentive, appreciative, and by no means uncritical public. But they were much less restless and conversational than a fashionable audience at Covent Garden.

One of the obstacles to the progress of operatic music in Prague is the fact that so far the *Narodni Divadlo* has been the sole home of Czech drama as well as opera. This will probably soon be remedied, and the opera house used for musical purposes only. At present the three or four performances a week do not suffice to satisfy the requirements of all the opera-goers in Prague. It is always necessary to book seats long in advance, and for certain popular operas frequently more people are turned away than find accommodation in the building. The present director of the *Narodni Divadlo* is Mr. Gustave Schmoranz, an architect by profession. Mr. Schmoranz knows England, and is a staunch admirer of our literature. He presented me with a list of plays,

chiefly modern, by British playwrights, produced under his directorate, which astonished me by its range and audacity. 'And when,' he asked me more than once, 'are we going to produce here a truly representative British opera? Something which has been accepted as such by Great Britain itself?' To which one could but reply: 'When we have a *Narodni Divadlo* of our own—perhaps.' Which invariably led up to a problem as difficult to solve as Alice in Wonderland's famous query: 'Do cats eat bats? Do bats eat cats?' Or in musical terms: Do Opera Houses make operas, or do operas raise Opera Houses?

On the evening of my arrival in Prague I was fortunate enough to hear a good performance of Smetana's epic opera 'Libusa,' a work composed originally for the opening of the National Theatre, in 1881. The libretto is based on the oldest of Czech legends, which tells how Libusa, the Virgin Queen and Prophetess, holds her Court at the Vysehrad, the castle situated on a rock overhanging Ultava. Libusa is called upon to judge a quarrel between two brothers, the elder of whom, the haughty warrior Chrudos, refuses the jurisdiction of a mere woman. Realising her weakness, the Queen accepts the advice of her counsellors and consents to take a consort. She chooses the handsome and noble-hearted peasant Premysl, and founds the first dynasty of Bohemian kings. The story is interwoven also with the love-tale of Krasava and Chrudos, who is exiled for his discourtesy to the Queen. In the last Act is solemnized the marriage of Libusa and Premysl. The peasant-king pardons the rebel on condition that he pays homage to the Queen, and all ends happily. Then follows the ecstasy of Libusa, in which she sees visions of her country's future, shown in a series of tableaux at the back of the stage, and concluding with a picture of a free Bohemia, which naturally evoked an enthusiastic demonstration from the public. The scenery, which depicts the old Slavonic palace at Vysehrad, the homestead of Premysl, and the tumulus in the dark forest where the ancestors of Chrudos are buried, and the costumes, which are traditional, were in their way as interesting as those of the Russian historical operas. The music of 'Libusa' is Wagnerian only in so far that it is built on distinctive leit-motifs many of which have the character of fanfares, giving to the whole tissue of the score a quality of primitive splendour and force appropriate to the story. The overture is a succinct epitome of the entire opera, and the opening phrase, caught up first by one group of brass instruments and then by another, seems to evoke immediately a picture of the heroic past. There is, however, plenty of variety in the music. With the serene, strong love-theme of Premysl is contrasted the fiery passion of Chrudos, and the pastoral music which introduces the scene on Premysl's farm; the graceful nuptial hymn, sung by twelve maidens attired in white, acts as a foil to the great chorus in which the people bless the Queen, which immediately precedes her evocation of the visions. The opera as a whole leaves a

vivid memory, and is an ideal introduction to the national repertory of the Narodni Divadlo.

I heard also two other operas by Smetana: the famous 'Bartered Bride,' and that much less familiar work 'The Two Widows.' The former is saved by the ready wit and sparkle of the music from the reproach of having dropped behind the age. The love-scenes and the comic business are much the same in peasant operas all the world over. 'The Bartered Bride' certainly gains by the interpretation of Czech artists; the spirited *tempo*, the vigorous dancing, the scenery (which at the Narodni Divadlo is genuinely Bohemian, and not a kind of spurious Tyrolean landscape)—all these details gave freshness and interest to the long familiar music. The part of the stuttering clodhopper, Vasek, a mixture of fatuity and rustic cunning, was admirably played by M. Mirko Stork.

'The Two Widows' is supposed to be particularly pleasing to foreigners because it is more cosmopolitan in character. It is almost a drawing-room opera, based on an adaptation from a French comedy by Malleville. The leading rôles—the merry widow, rapidly convalescent in white array, and the inconsolable relict, who clings to her weeds, but is the first to lose her heart a second time—offer a charming opportunity for two rival prima donnas to become reconciled on the stage. A tiresome comic element is supplied by an old gamekeeper who arrests the hero as a poacher and brings him into the presence of the two ladies whose acquaintance he is dying to make. Smetana himself confessed to a special weakness for his share of 'The Two Widows,' and the music is certainly on a higher level than the libretto. It is a pleasant little opera which could easily be given in any country, but it has no distinctive characteristics. My lack of enthusiasm disappointed my friends. With other operas by Smetana they sometimes attributed my nonchalance—rather naively—to my failure to enter into the local spirit. In reality, I fear it must be attributed to my conviction that, for me at least, much of Smetana's operatic music has become 'out of date and out of using.'

The strongest musical impression of my visit to Prague was undoubtedly a fine performance of Karel Kovarovic's great historical opera, 'Psohlavci'—the 'Dog-headed Folk'; or, to give it a more explicit title, 'The Peasants' Charter.' Kovarovic, whose acquaintance we have recently made in England, had already gained some reputation as a composer of light opera, and as first conductor at the Prague National Theatre, when at the age of thirty-seven he sprang upon the public this astonishingly strong and original work. Everything in 'Psohlavci' is out of the conventional mould of opera. As in Moussorgsky's music-dramas, the women's rôles are comparatively insignificant, because there are no love-scenes in the ordinary sense of the word. The libretto, based on a popular historical novel by the Czech author, Jirasek, deals with the story of the Chods (pronounce Khods), a small race who in return for their vigilant guardianship of

the S.W. frontier of Bohemia had been granted many privileges by the earlier rulers of the country, among others the right to bear a watch-dog's head on their banner. In 1695, after the Battle of the White Mountain, the Austrians, anxious to curtail the liberty of this people, appointed Laminger von Albenreuth governor of the district. When the curtain rises, Kozina, a leading Chod farmer, is lamenting to his friend, Pribek the Piper, that the folk think him a half-hearted supporter of their cause, and that even his own mother does not trust him. Kozina appears at first in the light of a conciliator rather than a hero; his great love for his timid wife and his young children tending to weaken his will. But when Laminger—Slavonized by the people into Lomikar—comes on the scene with his soldiers and ransacks Kozina's house for documents, the Chod, though anxious to avert bloodshed, shows that he is not lacking in courage. The Austrians depart in triumph, carrying with them a chest of papers, but ignorant of the fact that the most important charter of all has been safely hidden on the person of Kozina's intrepid old mother. Kozina and Pribek are arrested. Later on they are released and summoned before the Court of Appeal in Prague. Trustfully they bear with them the precious charter, secure in the justice of their cause. But the judge, with withering contempt, tears the document in two, tosses it back to them, and pronounces it to be 'merely a scrap of paper.' Thus does this opera of 1898 foreshadow the events of 1914. Lomikar, entering the court at this juncture, announces that the Chods have risen in rebellion, and demands that Kozina, as the instigator of the rising, shall be condemned to death. Kozina protests in vain that he has done his best to avoid violence. In the next Act we see him in prison, where the devoted Pribek comes to say farewell, and presently his mother, wife, and children take a heartrending leave of him. Lomikar offers at the last to pardon Kozina if he will make a public recantation of his belief in the justice of the peasants' claims. But Kozina, now risen to true heroism, refuses. Proudly he turns from the entreaties of his family and follows the priest to the scaffold. On the threshold of the cell he warns Lomikar: 'A year to day we shall meet before the judgment seat of God.' The last Act shows a brilliant banquet scene in Lomikar's house. It is the anniversary of Kozina's execution. The haughty and sardonic Austrian recalls his victim's last words, and sneers at him for a false prophet. Nevertheless his pallor and agitation arouse his wife's anxiety. Laughingly he says that a drink of wine will put him right. As he raises the cup to his lips a mysterious gust of wind extinguishes the lights in the hall, and Lomikar is dimly seen to stagger and fall dead, but not before he has caught a flashing vision of Kozina reminding him of their trust.

Although the setting of this story is local, its psychology is universal. The exasperation of a deeply-injured people, the craftiness and political bias of the time-serving lawyers, the arrogance of

the ruling race, embodied in the personality of Lomikar, the gradual bracing of a naturally easy-going temperament to a heroic resolution, maternal pride, the tenderness of a devoted husband and father—all these emotional elements belong not merely to the Chods but to humanity at large. At the same time the customs and quaint costumes of this conservative race add to the picturesqueness of the setting.

The libretto seems to me of far higher literary value than the books of the majority of operas. And the music? It would be too little to say that it is obviously the work of a most accomplished musician well versed by years of experience in the technique and requirements of opera; for this might imply that it lacked inspiration, which is certainly not the case.

The first impression the music left on me was of its complete oneness with the drama. It follows the powerful play of emotions, and colours the words so satisfactorily that at times one loses sight of it, since it becomes, as it were, an atmosphere in which the drama floats and the protagonists breathe and move. It is now twenty-one years old, and yet it cannot be regarded as old-fashioned. The choruses equal in vigour and realism those to which the Russian opera has accustomed us. The music of the leading rôles of Kozina and Lomikar picks out the two figures in clear and convincing contrast from end to end of the opera. The music of the prison scene is intensely poignant, but never hysterical. The whole Act is as truly felt as the parting scene between Boris Godunov and his son, and it never fails to move the audience to tears.

When first Kovarovic's opera appeared, it met with a good deal of superficial hostile criticism on account of the unconventionality of the subject. How, it was asked, could an audience be expected to interest itself in the fate of a document? The odour of musty parchment pervaded the whole work—and so on. But the public was not to be misled. It immediately recognised 'Psohlavci' as something large, forceful, and passionately human; something true and lasting of which it would not easily tire. Every time the opera is announced the Narodni Divadlo is packed from stalls to gallery. Had the work emanated from Russia or Italy we should have heard it in England by now. But we have to remember that Bohemian music has had to force its way through a *cheveux-de-frise* of German prejudice before it could reach to other lands. That accounts for the fact that such an excellent opera should have been restricted for so many years to its native town. Mahler, to do him justice, valued 'Psohlavci' very highly, and would have worked for its production in Vienna had he lived a few months longer. I am of opinion that, of all the operas I have recently heard in Prague, this one would be best worth the trouble and expense involved in transplantation.

A few days later I heard Kovarovic's second opera, 'At the old Bleaching-house,' which at first hearing seems so much more like an early work than 'Psohlavci.' It is not, strictly speaking, an

opera, but a chain of scenes of national life, which bears the same relation to 'The Peasants' Charter' that a series of delicate water-colours might bear to a strongly-drawn, sombrely-tinted, crowded, but unified canvas. The subject has been adapted from a very popular novel dealing with rural life, 'Grannie' (Babicka), by Madame B. Nemcova. It is a charming study of ideal old age. The years and sorrows that have passed over Grannie's head have left her sound and sweet and mellow as a winter-pippin. Life has taught her so much tact and sympathy that she unconsciously breaks down all barriers of class and age. She reads the secrets of the young generation, and the one romance of her girlhood, which remains embalmed in her heart, is as fresh and green at eighty as at eighteen. In each Act we see her as a kind of fairy godmother, divining and smoothing away the troubles of rich and poor. The scenes reflect the country life of Bohemia nearly a century ago: a simple birthday party outside the picturesque old bleaching-house; the farewell of the conscripts; a charming winter scene which shows the girls of the village spinning in the firelight while Grannie tells them tales of her youth. 'How tame!' cry the votaries of 'Salome.' I answer, No. Homely, perhaps, but not in the least tame to those who can still be moved by normal emotions, by natural laughter and tears. In the music that is woven around these idyllic scenes there is plenty of vivacity, and not a touch of sickly sentimentality. In the art of colouring words Kovarovic is a master. Into this picture of a tranquil autumn, declining to cheerful winter, he has put a breath of spring. It might have proved insipid in the hands of a novice; but the composer combines with the heart of a poet, a vast experience of what will, or will not, pass muster on the stage.

It is difficult to say which of these two operas—'Psohlavci' or 'The old Bleaching-house'—draws the biggest audience in Bohemia; difficult, because on every occasion when one or the other is announced the house is crowded out, and relief performances have to be given within a few days to satisfy the demands of the public.

Kovarovic's operas stand midway between the old and new development of Czech dramatic music. There is a later tendency to pronounced naturalism and localism, best represented in a very striking work by Leos Janacek, 'Její Pastorkyna' ('Her Stepdaughter'), first produced at the Narodni Divadlo in May, 1916. This much-discussed drama of Moravian peasant-life I hope to describe in a later article.

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On Saturday, November 15, a Purcell concert will be given by the Ashburton Choir and Orchestra, at 28, Red Lion Square, W.C. The programme will include a performance of 'Dido and Æneas' (concert version), choral and orchestral selections from 'King Arthur' and 'The Fairy Queen,' the 'Golden Sonata,' and songs with orchestra. The performance is one of several illustrative of Mr. Percy Scholes's lectures on British music, which take place in Red Lion Square on Thursday evenings.

# ELGAR'S QUINTET FOR PIANOFORTE AND STRINGS (Op. 84).

By H. C. COLLES.

The analyst, whether in chemistry or music, examines his substance to find out what it is made of, but in the latter case he must never lose sight of what it is; for it is the art and not the science of the thing which gives it value. And the musical analyst must also be an advocate; he must try to bring conviction that the thing exists apart from its ingredients. That is what makes it difficult to analyse the latest and greatest of Elgar's chamber works, the Quintet for pianoforte and strings in A, Op. 84. Not that there is any doubt about it. For my own part, when I first heard the Quintet at the end of a concert which had contained both Elgar's Violin Sonata and his String Quartet (Opp. 82 and 83) it brought a flood of new life to the senses. I felt that despite the beauties of the other two, here was something infinitely stronger, something which said what neither Elgar nor anyone else had said before, and said it right.

Then the score was published, and I sat down to the study of it. After all, what can one say? The features lie clear upon the page. There are no rhythmic intricacies to unravel, no strange harmonies to the appreciation of which the eye may help the ear. The strings are used for no 'curious effects'; the pianoforte technique is such that any decent player will master it in an hour or two. Here lies the difficulty: to separate the elements of its composition and examine each minutely in its own test-tube may be to send the reader away with the impression that after all 'there is nothing much in it,' it can all be made to look so very obvious.

The Quintet is essentially a work in which the things which count are not the things which one can quote. It is a work of relationships, not one of epigrams. The words which here connect the quotation of its salient features can give only the poorest suggestion of its main content. But that is only another way of saying that it is a work to play, not to talk about—in fact, that it is music.

The whole is contained in a framework of three movements, the middle one being an *Adagio*, so that all that bundle of subtle sensibilities which the greatest composers, and Elgar with them, have expressed under the label *Scherzo* find no place here. Apart from the actual connection of the movements by the use of the same subject-matter, one mood pervades and unifies the whole work, and the *Adagio*—which never actually uses subject-matter from either of the two other movements—both carries on emotional suggestions from the first movement and prefigures what is to come in the *Finale*. With this unity of feeling there is also a progress of expression. The *Finale* enriches and amplifies all that we have passed through in the earlier stages.

There is a sense of reserved power, of hidden possibilities, in the first sounds that we hear. The pianoforte propounds its theme softly in three

octaves, while the detached figures of the strings mutter impatiently against it. (In this quotation and elsewhere the score is compressed):

Ex. 1. *Moderato*,  $\text{♩} = 76$ .  
STRINGS.



In contrast with this idea is set a phrase for strings, the delicate chromaticism of which is like a plaintive question to the positive statement of the other:

Ex. 2. Str.  
*espress.*



Without any expansion of these primary ideas the composer plunges straight into a vigorous *Allegro* with the following:

Ex. 3. Strings.  
*Allegro*.



The strings are massed in octaves on the broad rising theme, and the features given here are immediately developed at some length.

It has been remarked—and with some truth—that this theme is not a particularly powerful one. If one regards the movement as an *Introduction* and *Allegro*, and this as the official first subject of the latter, it is at least legitimate to suggest that it is hardly strong enough to bear the stress which its position gives it. But the context goes to show that this is not Elgar's view. He does not, in point of fact, throw his weight heavily on this idea. It is merely one in a chain of ideas which belong to a first subject group, including the *Moderato* themes (Exx. 1 and 2), both of which are equally important in the highly-developed movement before us. This theme (Ex. 3) rises to a passion of energy in a string passage *con fuoco*, above which the pianoforte declaims the six chords with which it opened, and the whole breaks off on an abrupt cadence (A minor), succeeded by a prolonged silence.

Next, the first phrase of Ex. 2 steals in again on the strings—*moderato, molto espressivo*. Its question cannot be disposed of by an explosion of energy; it begins to answer itself in what follows, a subdued episode (A major) in which the two violins lead, over a pianoforte accompaniment:



It is clear that the harmony here owes something to the suggestion of Ex. 2, and the broken rhythm to that of the string parts in Ex. 1. The threads of the *moderato* are already beginning to be drawn together. It sways to and fro with a feminine waywardness, heightened presently by the *pizzicato* chords which the lower strings add to the accompaniment. Presently with an inconspicuous modulation into E major the rhythm hardens, as it were, and a tune emerges which, if one may be forgiven an antiquated term, is the true 'second subject':



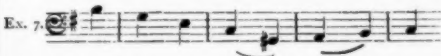
All parts sink their identities in the expression of this peculiarly 'Elgarian' theme, with that 6th rising and falling again which has been Elgar's own

ever since the days of 'Caractacus.' Hesitation and questioning give way before it; for the time being he revels in a wealth of tone—now *fortissimo*, now *pianissimo*—but always dwelling with fervour on this one feature.

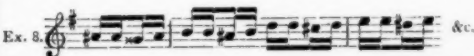
However, the sense of disquiet comes again as the strings begin to break their rhythm into the detached phrases of Ex. 1, and the whole of that idea proposes itself for development in the key of B minor. The parts are reversed. The strings give out the cold plain-song melody while the pianoforte takes up the commentary. It assumes a more lyrical character in a form of which the pianoforte part is quoted here:



the strings sustaining the melody and enriching the harmony. After repetition and expansion the violoncello also introduces:



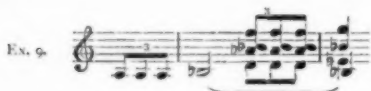
which comes from the pianoforte part of Ex. 3, and each of the strings enters separately with this above the arpeggio accompaniment of the pianoforte. The plot thickens when again the impatient semiquavers are added above this in the form of:



and rises to an intense climax *giusto* dominated by these two features. The pianoforte again comes into a position of leadership with its theme from Ex. 3 (and Ex. 7) in bold chords. The strings break off as it marches in, *grandioso*; they renew their clamour in an agitated *crescendo* of the triplet quavers (see Ex. 3). Three times the pianoforte makes its assertion, each time in a more aggressive statement of a new harmonic sequence. The strings respond with increasingly vigorous

passages until, with a deliberate *ritenuto*, they mount the scale to restore the theme (Ex. 3) in its entirety.

We are now technically at the return of the first subject heralding the recapitulation; emotionally what follows is the very crown and zenith of the development. The exuberant spirit of Ex. 3 is carried on and wonderfully expanded. Great use is made of the triplet figures in sequential passages begun thus:



and ranging widely over various keys, till at last the triplets get intensified into the form of the semiquaver figures in Ex. 1, and then Ex. 4 makes its reappearance. But its second coming is quite different from its first. There is no sudden cessation of energy, no interpolation of the questioning Ex. 2. On the contrary, Ex. 4 strikes in with bold chords in the pianoforte part, arriving on the crest of the wave. There is a pause, a sort of stoppage of the breath as its presence is recognised, and then strings and pianoforte alike burst into a strenuous presentation of it, *fortissimo, con fuoco*, as far as possible in mood from the hesitancy of its original statement. The climax is reached and the energy wanes, so that when Ex. 5 ultimately succeeds in its place it comes in a tender and reflective mood. Though sequences of key are comparatively unimportant in modern sonata-form we may note in passing that in this recapitulation Ex. 4 is mainly in E and Ex. 5 mainly in B, that is to say, avoiding the conventional return to the prevailing tonality (A).

The return is left for the *Coda*, which is concerned with the *moderato* themes (Exx. 1 and 2), gradually returning them to their elementary forms after all the powerful crises of the movement are past. The *Coda* begins with a version of Ex. 6, the rhythmic movement of which gradually subsides until over a *tremolo* A on the pianoforte Ex. 2 makes itself heard in its original form on the strings. When the pianoforte answers this with Ex. 1, also in its original form, the strings burst in with a dramatic *sforzando* of the semiquaver passages. But the protest fails; their murmurs die away as the melody sinks to a perfect cadence and the movement ends *pianissimo*.

The music is resumed in the *Adagio* (E major, 3-4 time) by the strings alone, in a calmer atmosphere than any which the first movement suggested. The viola leads with the principal melody here given, the two violins and violoncello harmonizing it very simply:



When the pianoforte enters it is to add an embroidery of quavers to the outline of the strings, and the tune is developed, more especially the features of its second phrase, at considerable length but without any departure from its principal key. A second thought is found in the next quotation, where the new departure of the pianoforte is checked by the more impulsive entry of the strings, in which something of the mood, though not the form, of Ex. 2 obtrudes upon and breaks the placid surface of the music:



(Compare the violoncello arpeggio in Exx. 11 and 2.)

From this arises a fresh tune in the first violin part which, while rhythmically connected with the principal melody (Ex. 10), has lost the serenity of its original:



It is taken up by the violoncello and leads to some development of the arpeggio figure from Ex. 11, and from these elements and more especially the syncopated rhythms of Ex. 11 the music flows in emotional complexity. Presently the viola again introduces the melody of Ex. 10, now in the key of F major and over an elaborate pianoforte accompaniment in triplet quavers. It is the first phrase of the tune which now bears the stress, and its character is heightened by a new harmonization which induces modulation through the flat keys. The tune soars aloft on one instrument after another, while the bass is constantly impelled downwards, giving a great expansion of view; presently the syncopated rhythms of Ex. 11 are joined to its features and a

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Ex. 13.  
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passionate climax is reached. At the culminating moment the rhythm tightens into a new figure of drooping paired quavers, the strings coinciding with the right-hand pianoforte part (here quoted):

*Tempo giusto.*

Ex. 13. *Solo*

PIANO.

*Solo*

and the strength ebbs through a long sinking sequence, *poco a poco più tranquillo al Tempo primo*.

From this point to the end of the movement there is no new material, though the old is treated in the light of past experience and the recapitulation is very far from being a repetition. The *Tempo 1<sup>mo</sup>* is of course the full return of Ex. 10 with its first harmony played broadly by the strings over a pianoforte accompaniment in triplet quavers. The discussion of Exx. 11 and 12 with the ideas arising from them is very much condensed, the latter being limited to one emphatic statement. The principal theme (Ex. 10) has so burnt itself into the composer's imagination that he cannot bear to be parted from it for very long, and he seems in haste to reach the *Coda*, where he can ruminate over its features with affectionate recollection. In the course of the *Coda* the violoncello arpeggio from Ex. 11 mingles with the dreams of the principal tune, and just before the end features from Exx. 11 and 10, the beginning of the one and the cadence of the other, are merged together in a final reconciliation.

It is significant that the *Finale* opens *Andante* with the subject-matter of Ex. 2; thus not only carrying us back to an important aspect of the first movement, but also strengthening the impression of an identity, already hinted at, existing between that theme and the passage with which the *Adagio* ended (Ex. 11).

Its question is again propounded, first gently, then forcibly by the strings, and the pianoforte, taking up the sinuous arpeggio of the violoncello, sweeps it into a semiquaver figure which rushes through an *accelerando* of four bars to an emphatic chord. A rhetorical pause is followed by the bold entry of the idea which now takes possession of the course of events, and is 'the conclusion of the whole matter':

Ex. 14. STRINGS. *Allegro. ♩ = 126. Con dignita.*

PIANO.

*f. 8ves.*

*cres.*

Played in octaves by the strings, with the bald support of detached phrases of chords on the pianoforte, its strong major character is at once unmistakable. Immediately upon this plain statement follows an expansion in which the melody leaps by ever-widening intervals, and the prevalent rhythm of the first bar becomes more and more insistent. A whirling figure of arpeggio grows up in the pianoforte part as the strings expound this rhythm. The idea is driven home by a firmly-knit re-statement of the tune (Ex. 14), leading to a climax at which Elgar's favourite *Nobilmente* makes its appearance as a direction for the first time in this score. From this point the tide of energy again recedes, and passing through a *diminuendo* in which the melodic contours become less precipitous, the theme at last evaporates in the upper registers of the strings. The pianoforte now enters with a new subject:

Ex. 15.

*simile.*

P'fte. *p*

*Sr.*

less determined in character than the last, but impelled by a nervous, restless motion. The strings join in, and the chromatic sequence of its later bars is developed until the strings brush it

aside with running arpeggio figures in triplet quavers leading to a resolute passage in which the two forces, strings and pianoforte, answer one another antiphonally:



This recalls something of the latter part of the first movement (compare Ex. 9), and combining with features from Ex. 15 brings presently a resumption of the principal theme (Ex. 14), now in the dominant key, E major. It is only a brief reference; the composer turns from it almost tumultuously with an impulsive new figure:



and the cadence in the key of F sharp minor, towards which the music takes its course, is reached by a passage which includes a noteworthy figure in the viola part:



We now reach the middle section where development of the main material would normally be expected, but this is refused. All of what follows until the definite return of the principal subject is in the nature of a big parenthesis. It might be compared to the middle subject of the old Rondo form, but its ideas are definitely reminiscent of the course which has been traversed in the earlier movements. A long mysterious passage over a sustained C sharp in which the parts move about in shadowy arpeggio figures of varying shapes prepares the way. Then a version of Ex. 1 appears in hollow-sounding chords. It is

dismissed with a reference to Ex. 17, and the viola figure of Ex. 18, and then the two violins *con sordino* suggest the ghost of Ex. 5 with a tenderness that marks the composer's special love for its outline. It too is interrupted by the viola figure (Ex. 18) running up the scale and shifting the tonality, but it persists till a passage of strong declamatory chords dispels it. The vision of the past is driven away by the return of Ex. 14 with its broad daylight character banishing the night, for though it enters softly in the lower strings it takes complete possession at once and passes direct to further development of its own features. Nevertheless, save for one spasmodic *fortissimo* the general colour of the recapitulation is subdued. As in the first movement, Elgar refuses to repeat the same music in the same mood; he shows us all the time fresh aspects of his thought. He has a long course before him; from this point onwards he continually gathers an accumulating strength until the work ends in a blaze of light. Thematically he passes in review all the aspects of the first part of the movement, included in the quotations Exx. 14, 15, and 16, finally reaching an apotheosis of them in the reappearance of Ex. 15 *grandioso* and a last triumphant reference to Ex. 14.

The difference of workmanship between this movement and the first have by now been made sufficiently clear. While the first takes a number of extraneous ideas of more or less equal importance, draws them into relation with one another and shows their cohesion, the *Finale* is dominated by the overmastering personality of one idea, to which all others not only in its immediate environment, but in what has gone before, are made tributary. In order to bring out this fact it has been necessary to pass over many details on which it would be interesting to dwell. I must hope that this sketch of the structural outline of the whole Quintet has shown that, far from being a fortuitous patch-work in sonata form, the work is sustained by a single emotional impulse, multiform in its expression but constant in its aim. Often we find the composer looking about him, sometimes we have seen him look back. But always he presses forward, and keeping always the end in view he leads us on till at last, the end reached, he leaves us with the sense of a great and satisfying experience.

## Interludes.

Here are three recent utterances on a fact so familiar that most of us have long since forgotten it:

The mention of singers, by the way, reminds me that they are, generally speaking, the least musically educated of all executants.—(Sir Henry Wood, in the *Sunday Evening Telegram* of August 17.)

My own objection to the prima donna is that, as a rule, she represents merely tone and technique without intelligence. I am sure that some day an American genius will invent an instrument that will be to singing what the pianola is to the piano; and then the prima donna's occupation will be gone.—(Mr. Ernest Newman, in 'A Musical Motley'.)

All the great song-writers of the world have laboured in vain so far as the diva is concerned.—(Mr. Edwin Evans, quoted in the *Observer* of October 5.)

To Mr. Newman's prophecy I venture to add a rider to the effect that the automatic prima donna ('The Divaphone') will have but a short life. The public performance of vocal gymnastics is an absurdity that dies hard simply because a large section of the public will swallow anything given them by a star whose Press agent knows his job. A string of meaningless roudades emitted by a well boomed, beaming prima donna has the advantage of the personal appeal. The star-worshipper, herded with a few thousand of his kind, all radiating enthusiasm, and with their slender critical faculties in abeyance, will swallow these roudades, and open his mouth for more. The same series of notes, produced (in the drawing-room of 'The Laburnums') by the most faultless mechanical process, will leave him unmoved: for the first time he will know them for what they are—a super-Concone study, set to a shred of Italian text. To the musician there can be no more depressing phenomenon than the recent London success of Tetrizzini. Her arrival from abroad was heralded in the usual way. The daily Press broke out into a kind of laudatory rash with paragraphic eruptions informing us of Madame's delight at being once more among her English friends after five years' absence abroad.

She was met at Victoria by a military band, like a returning conqueror, bouquets were presented, and everybody was photographed, smiling widely. An amusing feature in connection with this railway station function was the invitation to music critics,—at least we may assume that it was issued to critics in general. In an entertaining article in the *Evening Standard* of September 18, Mr. Ernest Newman told us that he had been invited, and it is difficult to imagine an agent desiring the presence of a solitary critic. If he did, he could not easily find one less susceptible to the prima donna fetish than Mr. Newman. The critics, then, received a special pass for admission to the reserved platform at which the Great One was to arrive from the Continent. 'Many notabilities' said the covering letter, 'English and Italian, will be there, also Major Mackenzie Rogan, with the band of the Coldstream Guards . . . The band will play at the Savoy Hotel, and if you are able to be present at the Savoy also, an informal reception will be held there, at which we shall be very pleased to see you.' As Mr. Newman was (wisely) not able to be present at the Savoy, the informal reception presumably fell through. But perhaps the letter didn't mean exactly what it said.

The paragraphs then took a new turn, and an anxious world was told that Madame would rest her voice for a whole week before her great Albert Hall concert, speaking only when necessary, and then in a whisper—a plan worth the attention of a good many people known to you and me. This period of self-denial was later extended to cover her provincial tour. Of the concert itself, of the brilliance and fluency of Madame's twiddling, of her 'floral tributes,' of her taking a bloom from one of them and graciously bestowing it on her accompanist, of her encores—were not

these things written, at far greater length than they deserved, in the daily and other Press? 'She came tripping on,' says one, 'with all those pretty gestures of innocent surprise which only your great diva knows how to use, and her little gasp of pleasure when she saw the multitude of faces upturned towards her drew a responsive gasp of sympathy from her admirers'—Oh, la! la! la!

Meanwhile, we have to remind ourselves that the finest orchestra imaginable, playing the finest music in the same Hall that afternoon, would have created very little stir in or out of the Press, and would have drawn an audience not of ten thousand but of considerably less than half that number. There would have been few, if any, encores, no 'floral tributes,' and no gush.

It is a platitude to say that all this is somehow wrong. The question is, Can it be put right? In the long run, of course, such an anomalous state of things can never be altered save by an improvement in public taste. But a few things might be done to hasten that improvement, and the first and most important step should be taken by the music critics. The programme, so far as Madame was concerned, consisted of items of little or no musical value—'Fors è lui' from 'Traviata' and the Mad Scene from Ambroise Thomas's 'Hamlet,' with, for encores, about half-a-dozen more or less banal ballads, including 'Somewhere a voice is calling.'

A concert with such poor stuff as the main dish deserved to be dismissed with bare mention. If the critics felt moved to add comment, they should have spoken of the choice of songs with the candour they would have used had the same piffle been sung by a débutante. But so tender are we to established favourites, that a few notices of the following type would have provoked an outcry, perhaps a libel action, and not improbably some assault and battery:

At the Albert Hall, yesterday, Madame Tetrizzini gave a concert to a huge audience. She was in brilliant form, but is apparently unaware that a fine voice cannot transmute rubbish into good music. Much more enjoyable were the violin-playing of Madame Renée Chemet, the pianoforte solos and accompanying of M. Pietro Cimara, and the singing of Mr. Frank Mullings.

A vast audience yesterday heard Meyerbeer's 'O Paradiso,' admirably sung by Mr. Frank Mullings, and Pugnani's 'Prelude and Allegro' and 'Rhapsody Piedmontaise' for violin, beautifully played by Madame Renée Chemet. Mr. Pietro Cimara gave some enjoyable pianoforte solos, and discreetly accompanied Madame Tetrizzini, who also ran.

Madame Tetrizzini has kindly returned to England, after five years' absence. Since her last appearance here she has apparently learned nothing, and forgotten nothing. Either her own musical taste is deplorable or (what is worse still) she thinks ours is. On no other grounds can we account for her choice of songs, especially of such a thing as 'Somewhere a voice is calling'—an all-too-successful ballad that even our own tenth-rate singers dare no longer inflict on us. We must frankly express our resentment at a choice which is an insult to English music.

If we want to realise how far famous singers are inferior in culture to other soloists, we have only to draw up a few instrumental programmes of similar calibre to that of Madame. What should we say if Moiseiwitsch asked us to come to Queen's Hall to hear him play the following? :

Variations on 'Home, sweet Home'	Thalberg
'Sparkling Dewdrops'	... Brinley Richards
Variations on 'Alice, where art thou'	Ascher
Three 'Etudes de la Vitesse'	... Czerny
'The Maiden's Prayer'	... Badarzewska
'The Sleigh Bells'	... Esra Read

Our music critics should have treated Madame's programme as they would the above, if played by a pianist of repute. At present, a prima donna may steal a horse, while an instrumentalist dare not look over the hedge.

A further step in the direction of putting the diva in the background, which is her rightful place, will be taken every time a choral or orchestral conductor shows the public that a fine and attractive programme can be carried through without her. This can be done by offering her an engagement, and then censoring her songs, suggesting in the place of ballads and worn-out operatic fireworks a group of fine modern examples. There will be 'nothing doing,' and the engagement will then go to a singer who is something more than a bundle of vanity with an ingenious vocal attachment. The result will be better music at about a quarter the cost, and the two singers will receive exactly what they are worth.

Sir Henry Wood's finding will be endorsed by any of us who have frequently been in a mixed company of musicians. We have almost invariably found the narrowest outlook, the least educated taste, and the greatest pretensions amongst the singers. Their sight-reading powers have long since been a byword.

As musicians presumably start fair, we must assume that these deficiencies are a result of the vocalists' training. Sir Henry Wood, in the article quoted above, went on to say what he demanded of his singing pupils in the way of attendance at chamber and orchestral concerts. This kind of training is necessary to all students, but none need it quite so much as the singers. Very early in their career, the budding pianists, violinists, and organists get in touch with a great deal of fine music in the ordinary course of study. They are soon busy with Bach and Beethoven, and for the recreative side of their work there is a wealth of excellent music by Grieg, Chopin, and the minor tone-poets generally. But at an early stage in the singer's pupillage his or her (especially her) thoughts lightly turn, not to the vocal equivalent of the lyrical pieces of Grieg, or the jolly little dances of Bach, but to the royalty ballads, and there they stay, unless the pupil aspires to coloratura singing, in which case she acquires a few threadbare operatic extracts of due

floridity, and of no human or musical interest, and there she stays. Armed with these, and a Press agent skilful and shameless in his use of the big drum, she pervades the larger centres of population, a rolling stone that disproves the proverb by gathering a great deal of moss.

Where would the art be to-day if we had to adapt Mr. Evans's remark, and say of instrumentalists and conductors that all the great composers have laboured in vain so far as they are concerned? We may reasonably complain that many of them show a lack of enterprise in their programmes, but we must credit them with choosing fine music in the bulk. Nor are they so eaten up with vanity as the singer: if they are, they manage to hide the fact. In spite of constant public adulation, they are able to come on to the platform like level-headed men and women. I have not so far seen them enter 'with pretty innocent gestures of surprise,' and even Pachmann doesn't give a 'little gasp of pleasure' when he sees our upturned faces. Like a practical man, he cuts that, and sets to work making sure the piano-stool is the right height, and that the arrangements generally are all that can be desired.

Nor do singers with a big repertory of fine songs make much fuss. In acquiring the repertory they have learned something of the relative importance of the singer and the composer, and the more they study the more modest they become. No military band salutes them when they arrive or depart, and their floral tributes make a poor show beside Madame's. But they don't worry. They know that if such gifts went to the best all-round artists the diva would get the surprise of her life. She would see herself passed over in favour of players in the orchestra, and in a good choral concert a representative of each section of the chorus would be called on to receive tokens. These players and singers of the rank and file have got at the very heart and marrow of more fine music than the diva has ever dreamt of.

The entertaining memoirs of Colonel Mapleson give us many examples of the colossal vanity of the vocal star. The Colonel declares that he could get his singers to work only by treating them as children. Sopranos and tenors seem to have been always the vainest and least reliable—so much so, that one wonders if there is any physical connection between a high voice and a swelled head. Read Mapleson's book and you will be astounded. If I had more space at my disposal I would give a few extracts as samples. I will end with one—not the worst, but the funniest. Fancelli was a tenor with even more than a tenor's share of vanity. He called himself 'the absolute first tenor,' setting special store by the 'absolute.' He once saw his rival Campanini's name on a poster, followed by the words 'Primo Tenore Assoluto,' and promptly attacked the bill with his walking-stick, endeavouring to efface the 'assoluto.' On this adjective hangs another tale. He was so

illiterate that he could little more than write his own name in a large, childish hand. His correspondence and autographing in admirers' albums was done for him by a member of the chorus. Being asked to sign the album of the Liverpool Philharmonic Society, he managed his name, making only two mistakes—omitting the *c* and one *l*. He then added 'Primo Tenore,' which he had also learned to write. He should have stopped there, but, being a tenor, how could he be expected to realise his limitations? Greatly daring, he attempted to add his favourite 'Assoluto.' Down went a capital A, followed by *sss*. This looked wrong, somehow, so he obliterated the third *s*, lost his head, upset the ink over the page, and gave up the job. His signature stands to-day, for all the world to see:

FANELI PRIMO TENORE ASS.

Well, there's many a true word spoken in earnest.

'FESTE.'

#### ADELINA PATTI, 1843-1919.

BY HERMAN KLEIN.

The Age of Great Singers closed with the 19th century. Let there be no mistake about that. It is gone, never to revive or return; and the last of the race disappeared when Adelina Patti, Baroness Cederström, died at Craig-y-Nos Castle, South Wales, at the ripe age of seventy-six, on Saturday morning, September 27. She died, as the lawyers say, 'without issue,' leaving as sole heir her husband, whose hand she clasped as she breathed her last. But in her art she left no successor, nor is it possible to perceive how or by whom another link can be forged to continue the chain.

The story of her life\* would require far more space than these columns hold at my disposal, and I shall make no attempt to tell it. It is not so much the story that matters as the consideration of the artist herself—what she was, what she embodied and stood for in the final decades of the school which acknowledged her as its greatest surviving exemplar. To understand her pre-eminence certain things must be remembered, and, as everyone has not the necessary time to explore the files of the *Musical Times* for the past sixty years and verify the praises sung therein (never mind who might be the editor or the critic of the moment) concerning Adelina Patti, I propose to recall briefly some of the facts for the benefit of the present reader.

Let us remember to begin with that it needed something quite *hors ligne* in the way of a singer to take Covent Garden by storm and start a London craze in the year 1861. The vogue of Italian opera, nurtured by fashion at home and the most brilliant vocal stars to be had from abroad, had then attained its highest pitch. Jenny Lind had retired long before, and it so happened that in that very year Grisi, the diva of the period, was to bid

her last farewell to the stage, which she did. Who would be gifted enough to step into the shoes of women like these? The question was the harder to answer because those were the days of great singing, and the public and the critics of the metropolis were more difficult to please than any other in the world. The public paid the price; the critics could 'handle' vocalists as those of to-day handle orchestras, symphonies, and the Russian ballet—that is, they knew something about them. The ordeal would be a tremendous one for whomsoever might attempt it.

Of course it was the unexpected that happened. Just as all eyes were turned towards the Continent, America was sending us over an obscure little prima donna of eighteen summers, whose name had caught the ear of James Henry Mapleson (acting for E. T. Smith, of Drury Lane), but who on arrival was to be diverted by her brother-in-law, Maurice Strackosch, to the more aristocratic Bow Street establishment of Mr. Frederick Gye. A more marvellous stroke of luck never fell to the lot of operatic impresario! We all know how on the 14th May, 1861, Adelina Patti made her début here as Amina in 'La Sonnambula,' and forthwith turned the head of the entire population. Unheralded in any shape or form, she won her public—and her critics—by sheer force of very rare and precious gifts, and bowled over every rival (and there were one or two dangerous ones) alike then and for ever afterwards.

The preparatory process antecedent to this event always calls to my mind that which attends the rearing of a queen bee. It was a case of special feeding from the outset. Born of Italian parents, both opera singers, and very nearly born in the Madrid opera-house itself, Adelina Patti spent all her child life in New York amidst a family of operatic workers and the undiluted atmosphere of the Italian lyric stage. She sang arias almost as soon as she could babble words. A vocal prodigy at the age of seven; touring the United States as such until she was fourteen; resting and studying until she was within three months of seventeen, she then came out at the Academy of Music (May 24, 1859) a fully-equipped and delightful artist, mistress already of some fourteen rôles of various calibres, and quickly won an American reputation as the most brilliant and remarkable young prima donna of the day.

Fourteen rôles at the age of seventeen! Imagine such a thing! Among them, too, the heavy as well as the light, Leonora and Valentina no less than Zerlina, Gilda, and Linda. Such a *tour de force* had never been done before. Yet it was no miracle. It was simply the most amazing instance on record of concentrated operatic nutrition working upon a precocious musical organization of the rarest kind, *plus* a beautiful voice so directed by nature that it required little or no teaching to make it accomplish all that a human voice could do. Ordinary 'coaching,' stage training (a mere trifle to the born actress), and sheer experience acquired like a flash—these things did the rest.

\* She was born at Madrid, February 10, 1843, and brought up and trained in New York.

Thus it was that the Adelina Patti who suddenly dazzled London nearly sixty years ago came here a ready-developed genius, a *petite* but exquisitely-moulded and perfect specimen of the 'prima donna assoluta' of the period. But she quickly began another upward scale of progress. Unspoiled by success, she profited by criticism, improved the parts that she knew, added others to them, grew in artistic strength and stature, and having once inherited the title of 'La Diva' (or, as her humbler English admirers preferred to call her, 'The Queen of Song'), took excellent care that no one else, whether it were Tietjens or Christine Nilsson, or Pauline Lucca, should be allowed to deprive her of it. Her triumphs extended to every operatic centre in Europe, as well as, in course of time, those of North and South America, where she earned unprecedented fees and became a very wealthy woman.

Wherein lay the greatness that lifted her head and shoulders above all the other operatic sopranos of her time, that constituted her the legitimate successor of Catalani, Malibran, Pasta, Sontag, Jenny Lind, and Grisi? Perhaps it was that she combined in herself some of the qualities—the best qualities—of them all. Never, assuredly, was talent or supremacy more unquestioned; never were personal fascination and charm, coupled with the utmost beauty of voice and technical perfection, more universally recognised. Her versatility was extraordinary. Long before she became a convincing interpreter of serious or tragic parts, her wonderful aptitude and sense of dramatic fitness enabled her to act them effectively. Eduard Hanslick, the Viennese critic, considered her a born *comédienne*, and credited her with a marvellous intuition for the right accent and gesture. He agreed that Rossini, Meyerbeer, and Gounod were absolutely justified in thinking her the perfect Rosina, the ideal Dinorah, the wholly exquisite Marguerite. Yet these were but a tithe of the rôles wherein she was incomparable.

I heard Patti first at Covent Garden in 1872 as Zerlina in 'Don Giovanni'; later on in 'Lucia,' 'Martha,' 'La Traviata,' 'Linda di Chamouni,' 'Romeo,' and 'Rigoletto'; then on her benefit nights in 'Les Huguenots' and 'Il Trovatore'; later still in 'Dinorah,' 'L'Etoile du Nord,' 'Faust,' 'Semiramide,' and 'Aida,' which last she created in this country in 1876. (I cannot recollect hearing her as Amina, the part in which she made her début here). She had at this period an organ of unexampled loveliness; her vocalization was the perfection of animated grace, elegance, brilliancy, and artistic refinement; every note, every phrase was infused with a quality at once individual and inimitable. Her suave Mozart singing was a miracle of unaffected simplicity; her Rossinian roudades and her cadenzas were as remarkable for their clearness as their ease of execution, and—strange fact—they were always poured forth with an *élan* that made them sound as if extemporized. Unapproached and unrivalled, she continued to sing regularly at Covent Garden until 1884.

It was after this that the character of her career underwent a change. The era of American tours set in; her fees and her earnings rose to proportions hitherto unknown. Gye at Covent Garden had for years paid her only £200 a night. Mapleson and Abbey in the United States now paid her £1,000 a night and even more. In the Argentine her fee and share of profits rose to £1,500. From December till April she sang abroad; the rest of the year she lived quietly at Craig-y-Nos Castle or else gave concerts in London and the provinces, receiving £500 for each of the latter and 800 guineas when she sang at the Albert Hall. This kind of thing went on for twenty years. She made her last appearance in opera at Covent Garden in 1895, her final trip to America in 1903-04, and her farewell to public life at the Albert Hall in December, 1906. Practically speaking, the younger musical generation of to-day never heard her. But it knows that her voice, despite her sixty years' hard work, remained a marvel of freshness to the end.

Thus, when Patti sang in the concert-room there was always good reason for going to hear her; for she was a genuine survival of the last and the fittest. An exceptional, yet delightful concert artist—she sang Handelian airs with plenty of *bravura*, appearing at the Birmingham Festival in 1861 and at the Handel Festivals frequently—she could here exhibit her amazing all-round talent in everything, from a big operatic air down to a Scottish ballad and her own unique delivery of 'Home, sweet home.' She was the first singer to draw crowds by thousands to the Albert Hall. The huge place had never been used for vocal stars and Labour meetings before, and might with advantage be left unused for such purposes now. It was built with an artistic aim, and to listen to Patti, even at the last, was like taking a lesson in the highest manifestations of the vocal art. That can scarcely be said of the *prime donne* and others who have since sought to imitate her methods, even down to those personal mannerisms which were charming and natural in Patti, but which no one else can copy with success.

Adelina Patti never sang in an opera by Wagner, but she loved his music with a real and fervent love, went frequently to Bayreuth, and sang his 'Träume' on the concert-platform. She came of the Italian stock whose pupils the master expressly chose as the right kind of singers to create his later music-dramas. One of the most gifted and distinguished of these was Lilli Lehmann, and in her book, 'How to Sing,' she writes of Patti as follows:

Although she was a Spaniard by birth and an American by early adoption, she was, so to speak, the greatest Italian singer of my time. All was absolutely good, correct, and flawless, the voice like a bell that you seemed to hear long after its singing had ceased.

Yet she could give no explanation of her art, and answered all her colleagues' questions concerning it with an 'Ah, je n'en sais rien!'

She possessed, unconsciously, as a gift of nature, a union of all those qualities that all other singers must attain and possess *consciously*. Her vocal organs stood in the most favourable relations to each other.

Her talent, and her remarkably trained ear, maintained control over the beauty of her singing and of her voice. The fortunate circumstances of her life preserved her from all injury. The purity and flawlessness of her tone, the beautiful equalization of her whole voice, constituted the magic by which she held her listeners entranced. Moreover, she was beautiful and gracious in appearance.

The decent of great dramatic power she did not possess; yet I ascribe this more to her intellectual indolence than to her lack of ability.

Such a tribute to Patti's genius, from such a source, is worth recalling at this moment.

### DEBUSSY AS CRITIC.\*

#### A CONCERT OF SPANISH MUSIC.

On October 29 last we listened to some Spanish music played by real Spaniards. For a large majority of people this was of the nature of a revelation, as with the exception of some vague memories of performances of it at exhibitions the music of Spain is very little known in France. The public had gone out of curiosity to 'La Feria'; the names of 'La Macorona,' 'La Soledad,' &c., had sufficed to keep up a taste for things Iberian which had not however been directed solely to the music. And yet on these occasions one heard that admirable folk-music which, by reason of a wealth of imagination combined with a variety of rhythm, is the finest in the world. This opulence seems even to have accounted for the tardy development of that 'other' music. A certain delicacy restrained the professional musicians from enclosing so many beautiful improvisations within iron-bound formulæ. For a long time they contented themselves composing those popular 'Zarzuelas' in which the sound of guitars ascends almost unaltered from the street to the stage. But the rugged beauty of the old Moorish cantilenas remained unforgettable while the fine traditions of such men as Escobada, Morales, teachers both of them of the great Vittoria, famous names all three of the Spanish Renaissance, were unremembered.

There seemed no reason for any change. What more was needed in a land where the very stones on the highways dazzle the eyes with a voluptuous glitter and where the voices of the muleteers are instinct with accents of the sincerest passion? Why need one be astonished by last century's decadence, and should it even be designated as decadent when folk-music still retained its beauty! Wise and blest will be the nations that shall jealously keep these wild flowers protected from classic depredators.

It was at a period in our own epoch that a pleiad of composers grouped themselves together and formed the resolution to exploit the great treasures lying dormant within the folk-music of Ancient Spain.

Among these let us retain the memory of Isaac Albeniz. At first an incomparable virtuoso, he acquired later a wonderful knowledge of the *métier* of a composer. Without in any way resembling

Liszt he yet recalls him by the abundant wealth of his deas. He was the first to turn to account the varied melancholy and the special wit and humour of his native province. He was born in Catalonia. There are few pieces of music that excel 'El Albaicin' from the fifth book of 'Iberia.' It evokes the perfumed atmosphere of Spanish evenings redolent of the scent of carnations and aguardiente . . . . It recalls a memory of muffled sounds of a guitar, with its nervous tremors and brusque accessions of sound. Without any exact reproduction of folk-melodies, it is the work of one who had absorbed and assimilated them until they had filtered into his music leaving no distinct traces of their passage.

'Eritana,' from the fourth book of 'Iberia,' reproduces the joy of early morning, the chance discovering of an inn where the wine is fresh and good. A varying stream of people passes along; the merry peals of laughter are punctuated by the sound of Basque trumpet calls. Music has never recorded such a diversity of brilliantly-coloured images; one feels one's eyes closing as if dimmed from having looked at too many pictures.

There is a great deal more in these books of 'Iberia.' Albeniz poured all that was best of himself into them. They manifest an attention for detail carried to exaggeration and prompted by those generous impulses that caused him almost to squander his ideas. The other composers followed the same paths without overtaking Albeniz; only his influence was very plainly French while theirs seemed inclined to be German,—at any rate, in form.

'La Procession del Rocio,' a symphonic poem by Turina, is apportioned like a beautiful fresco. Ingenious alternations of light and shade render it easy of comprehension in spite of its dimensions. Turina's work, like that of Albeniz, is strongly impregnated with folk-music. The methods of development he uses are still dubious, and he finds it useful to borrow from illustrious dealers in these wares. It is certain that Turina could do very well without them, and might listen to more familiar voices nearer home.

'Ami tierra' ('To my country'), a poetical Murcian suite of Perez Casas, saturated with Eastern languor, contains some novel orchestral combinations in which a persistent seeking after colour is nearly always justified by the sincerity of the impressions.

'La Divina Comedia,' of Conrado del Campo, approximates itself to Strauss's symphonic poems on account of its strength of construction. It is to be regretted that we were only able to hear the concluding parts. . . .

S.J.M. (December 1, 1913).

#### MOUSSORGSKY'S 'THE CHILDREN'S NURSERY.'

This title is given to a series of seven songs, each of which depicts a scene of child-life. The whole is a *chef-d'œuvre*.

Moussorgsky is not well-known in France. We can, of course, excuse ourselves by saying that he

\* Other contributions to this series have appeared in the July, August, and November, 1913, issues of the *Musical Times*.

is not any better known in Russia. He was born at Karevo (Central Russia) in 1839; he died in the Nicolas Military Hospital at Petersburg, in 1881. It can be seen by these dates that he had little time to lose in order to become a genius; he did not lose any, and he has left indelible traces in the memories of those who love him or who will love him some day. No one has addressed himself to what is best in us with tenderer or more penetrating accents; he is unique, and on account of his unaffected art, devoid of all withering formulae, he will continue to remain unique. Never has such a refined sensibility used such simple means for revealing itself. It resembles the art of a strange savage discovering music by the tracks of his own impressions; there is never any question either of any particular kind of form, or at any rate the form is so many-sided that it is impossible to connect it with any authenticated, or what one might call administrative forms. It is held together by, and composed of, a succession of little touches bound by mysterious fetters and by a gift of luminous clairvoyance; occasionally Moussorgsky evokes a vision of restless, shuddering spectres which takes possession of one's being and almost wrings the heart with anguish. 'The Children's Nursery' contains the prayer said by the little girl before going to sleep, in which the actions, the tender perplexity of a child's mind, and even the charming way little girls have of showing off before grown-ups, are recorded in a tone of feverish accuracy that is peculiar to this song. Every word of the 'Doll's Lullaby' seems to have been divined. It is a wonderful assimilation of the special faculty possessed by children of imagining scenes out of fairyland; the termination of this lullaby is so soothingly soporific that the little *raconteuse* is lulled to sleep by her own stories. There is also the terrible little boy astride a stick, who transforms the room into a battlefield, breaking here an arm and there a leg of the poor defenceless chairs. These deeds are not done without a certain amount of personal injury! And then there are screams, tears, and a good-bye to happiness! . . . . . But the injuries are not serious . . . . . two seconds on his mother's lap, kisses that make him well again, and—the battle recommences and the chairs once more know not where to hide themselves. All these little dramas, I repeat, are set to music of an extreme simplicity; a chord suffices to Moussorgsky that would seem commonplace to Monsieur . . . . (I cannot remember his name!), or such a perfectly natural modulation as would appear strange to Monsieur . . . . (as above). We shall have more to say another time about Moussorgsky; he has numerous claims to our regard.

Madame Marie Olenine sang these songs at the last concert of the Société Nationale in a manner that would have satisfied Moussorgsky himself, if I may be permitted to make this affirmation in his name.

*Revue Blanche* (April 15, 1901).

Translated by Mrs. L. Shirley Liebich (Copyright).

## NEW LIGHT ON EARLY TUDOR COMPOSERS.

BY W. H. GRATTAN FLOOD.

L.—WILLIAM NEWARK.

Notwithstanding the researches of many painstaking historians of English music, the biographical data to be found recorded in regard to the great English masters of the period 1485-1545 may be regarded as meagre in the extreme. For instance, the details of the lives of Newark, Burton, Cornish, Crane, Aston, Pigot, Ludford, Taverner, Farthing, Gwinneth, Redford, Sturton, Whytbrooke, and others, have eluded previous investigators, and hence musical readers will, I am sure, be glad to learn new facts as to these worthies. Although it is only by the properly-organized help of a band of skilful investigators that we may reasonably expect to pierce the obscurity which has so long veiled the personalities of many of those early Tudor composers, yet it is to be hoped that the present series of articles will be helpful, especially as the information is gleaned at first hand from Patent Rolls, State Papers, and other official sources. Fortunately, much of the music of those old English masters has escaped the ravages of time, and not a little of it has been edited by careful musicologists like Mr. G. E. P. Arkwright, Mr. Barclay Squire, Dr. R. R. Terry, Mr. H. B. Collins, Mr. Royle Shore, and others. But as to their biographies, as Dr. Ernest Walker well puts it in his commendable 'History of Music in England' (1907), 'the information we possess is but scanty, and dates have often to be supplied approximately, if at all.'

Let us commence with William Newark, who was Master of the Children of the Chapel Royal from 1493 till his resignation in September, 1509. Seven of his vocal compositions are included in the Fayrfax volume preserved in the British Museum, one of which—for three voices—has been printed by Burney, while another ('Thus musing in my mind') has been published by Messrs. Novello.

William Newark was a native of Newark-on-Trent, where he was born *circa* 1450. He became a Gentleman of the Chapel Royal in 1477, and served as such under Edward IV., Edward V., Richard III., Henry VII., and the first year of Henry VIII. He must soon have got into favour, for in 1479 we find him in possession of a corrody\* in the monastery of St. Mary, Thetford, a fact made known by an entry on the Patent Rolls of November 28, 1480. Four years later his services were recognized in a more substantial form, and he was given a grant for life of a yearly rent of £20 accruing from the King's manor of Bletchingly, Surrey. This grant is entered on the Patent Rolls, 2 Richard III., and is dated April 6, 1485.

Gilbert Banestre, Master of the Children, resigned his office on September 29, 1486, but retained three valuable corrodies till his death on August 19, 1487. One of these corrodies was that in the Monastery of St. Benet, Holme, Norfolk; and on September 1, 1487, King Henry VII. granted it to Newark for life. Meantime, Laurence Squire, Chaplain to the King, and Canon of the Collegiate Church of St. Mary, Warwick, was appointed Master of the Children at a salary of forty marks a year, on September 29, 1486. This, however, was only a temporary arrangement, and on the death of Squire, May 30, 1493, William Newark was given the Mastership—the patent for which was formally enrolled on September 17. On

\* A corrody was a right of sustenance, or a certain refection of victual and provision for one's maintenance, in an Abbey or Monastery, and frequently compounded for by a yearly pension to the recipient.

the previous New Year's Day (January 1, 1493), Newark was given the then not inconsiderable sum of twenty shillings 'for making of a song,' as is recorded in the Household Book of Henry VII., 1491-1505, under date of January 6 (B. Mus., Add. MSS., 7099, folio 7).

During the Christmas festivities of 1505-6, and again in 1506-7 and 1507-8, Newark had to superintend and devise the musical entertainments at Court. His patent as Master of the Children of the Chapel Royal was renewed under Henry VIII. on June 4, 1509, but he fell seriously ill in the early autumn of the same year, and died in the second week of November. His will is dated November 5, 1509, and it was proved on December 13 (Rochester Wills, Book 6, folio 262). His body was laid at rest in the porch of Greenwich Church.

The titles of Newark's vocal compositions in the Fayrfax volume in the British Museum are as follows: 'The farther I go, the more behind' (2 voices); 'What causeth me woful thoughts?' (2 voices); 'So far, I trow, from remedy' (2 voices); 'O my desire, what aileth thee?' (2 voices); 'But why am I so abused?' (3 voices); 'Your counterfeiting with double dealing' (3 voices); 'Thus musing in my mind' (3 voices).

## II.—DAVID BURTON.

Among the many eminent English composers of the early Tudor period David Burton occupies a high place—and yet up to the present his biography has presented little more than conjecture. In the dozen lines accorded to him in the new edition of Grove's Dictionary of Music (vol. i., p. 425) his name appears as 'Avery Burton.' Mr. G. E. P. Arkwright, one of the best living authorities on early English music, says that 'he may be identified with the Avarie whom Morley names in his list of authorities ('Plaine and Easie Introduction,' 1597), whose name appears as composer of a piece for the organ in B.M. Add. MS. 29976.' He also adds that a five-part Mass by him ('Ut Ra Mi Fa Sol La') is in the Oxford Music School Collection (MS. Mus. Sch. E. 376-381), and notes that 'the name of "Davy" Burton appears in the list of Henry VIII.'s Chapel, 1520.'

From a close search of the State Papers the following entries throw new light on the high estimation in which David Burton was held, no doubt testifying to his powers as a musician and composer.

Mr. Arkwright's surmise as to the identity of 'Davy' Burton with 'Aubree' or Avery Burton is amply substantiated by official records; in fact his name appears in four varying forms, namely, David Burton, Davy Burton, Avery Burton, and Avery Burnett—also as 'Davy,' 'Avery' and 'Burton.'

The first notice of this distinguished musician is in 1494, when we find him as the recipient of the ther respectable douceur of twenty shillings for composing a Mass. This record appears in the Privy Purse expenses of Henry VII., in which the brief entry is chronicled as follows: 'To Burton, for making a Mass, 20s.' under date of November 29, 1494.

Fifteen years later, in November, 1509, David Burton was appointed a Gentleman of the Chapel Royal, filling the vacancy created by the promotion of William Cornish as Master of the Children, in succession to William Newark, deceased. He received livery for the funeral of Prince Henry, on February 22, 1511. Not long afterwards, on August 16, he received a lucrative emolument as Keeper of Chestenwood, Kent, *vice* John Pender, deceased. This office was confirmed to him on April 1, 1512, when an order was

made that he was to be paid '2d. a day and arrears from 16 August last.'

On June 20, 1513, Burton went overseas with the rest of the Chapel Royal in the train of King Henry VIII., and we read that on September 17, after the High Mass was sung at Tournai, the Te Deum was performed by the English singers, followed by a sermon by Edmund Birkhead, Bishop of St. Asaph. A fortnight previously the English Chapel Royal sang in Terouenne Cathedral, the items including 'An Anthem of Our Lady and another of St. George.' On October 21, the English monarch embarked from Calais, 'the Chapel Royal being with the Middle Ward.'

Burton, on promise of further preferment, resigned his Keepership of Chestenwood, Kent, on April 16, 1518, and on May 12 he surrendered a monastic corrody. Two years later, in June, 1520, 'Davy' Burton took part in the magnificent ceremonies of the Field of the Cloth of Gold.

In the list of salaries of the King's household for the year 1526, Burton appears as Gentleman of the Chapel at 7½d. a day, but his name is disguised as 'Avery Burnett.' On February 20 of same year he was leased valuable lands in Lewisham and Lee, Kent, for sixty years, at the rent of 50s. A year later, on April 5, 1527, Burton and a fellow-singer of the Chapel Royal, John Till, were leased the fee farms of the manor of Camberwell and Peckham, at £7 per annum.

Among the entries in the 'King's Book of Payments for half-yearly wages due at Lady Day' (25 March), 1529, is that of John Till and David Burton, 70s.

On October 31, 1538, an annuity of twenty marks was granted in survivorship to Burton and another member of the King's Household called Haryington. In this grant the name is given as 'Avery Burnet, a Gentleman of the King's Chapel,' while Haryington had replaced John Till, then recently deceased.

The dissolution of the monasteries gave an opening to Henry VIII. to distribute royal favours among the Court officials, and hence we are not surprised to read that an old servant of the King's Chapel, David Burton, had a lease of monastic lands. From the Books of the Court of Augmentations, there is an entry under date of March 16, 1541, in which 'Avery Burnet of the Household' was granted a lease for twenty-one years of the cell of Fenkeloo and St. Oswald's, parish of Durham.

However, Burton was now advanced in years, and not likely to live much longer, so there is nothing very unusual in the entry among the Royal grants of 1542 of a reversionary interest in Burton's Crown lease of February 20, 1526, to Henry Byrd, 'yeoman of the chamber.' In this grant, which is on the Patent Rolls, the composer is correctly described as 'David Burton, Gentleman of the King's Chapel.' The date of the patent is October 25, 1542.

I have not succeeded in tracing the exact date of Burton's death, but it probably occurred at the close of the year 1542 or early in 1543.

## III.—WILLIAM CORNISH.

The career of William Cornish as a dramatist, actor, and producer of Interludes, Pageants, &c., has been admirably dealt with by Professor Wallace in his 'Evolution of the English Drama up to Shakespeare' (Berlin, 1912). In the present article his musical activities and the details of his life will occupy our attention. The extraordinary blunder of the late Mr. W. H. Husk in making two individuals out of the one and of actually contributing memoirs of the two to

Grove's Dictionary of Music and Musicians—in fact the two memoirs appear in the current edition of Grove—renders it particularly necessary to set forth the actual biographical data of William Cornish. We have read no doubt of 'the two single gentlemen rolled into one,' but in the present case we have to deal with one single gentleman who has been expanded into two!

William Cornish was born *circa* 1465 and was a contemporary of Newark and Burton. The first record of him is under date of November 12, 1493, when we find him as the recipient of 13s. 4d. 'for a prophecy,' written for Henry VII.—as entered in the Household Book of Henry VII., 1491-1505. A short time previously he had been paid a hundred shillings, as a present from the King; and on July 13, 1494, he was granted by the King the keeping of a brewhouse and four other messuages at Charing Cross—a grant unnoticed by Professor Wallace. It is quite evident that he must have been a member of the King's Household from 1492, but it is not till 1496 (September 1) that we meet with an entry implying that he was a Gentleman of the Chapel Royal. This entry reads: 'Item, to Cornish of the King's Chapel, 26s. 8d.' Four months later, on January 24, 1497, he was given a commission to impress sailors to go to Scotland.

There was a grand performance at Court on November 18, 1501, to celebrate the marriage of Arthur, Prince of Wales to Katharine of Aragon, in which the Gentlemen of the Chapel Royal took part, while the Children of the Chapel appeared as mermaids and 'sang most sweetly and harmoniously' (Harl. MSS. 69). This performance was a pantomime or disguising, and was probably prepared by Newark, assisted by Cornish. A year later he was paid 13s. 4d. 'for setting of a carol upon Christmas Day.'

Evidently Cornish's pen was not sufficiently guarded as a satirical writer, because he was confined to the Fleet prison in January, 1504, for penning a satire on Sir Richard Empson (Stowe's 'Annales,' 1615). While in prison, in July, he wrote a poem entitled 'A Treatise between Truth and Information,' and was very soon after released.

The Fayrfax MS. (Add. MSS. 31922) contains sixty-three vocal items and forty-nine instrumental—a hundred and twelve in all, and of these thirteen pieces are from the pen of Cornish—amply evidencing his musical powers. The pieces are twelve vocal and one instrumental—the latter being a setting for three instruments—folio 63b. A 'Salve Regina' for five voices, by him, is among the Harleian MSS. in the British Museum, while an 'Ave Maria,' also for five voices, is in the Library of the Royal College of Music. Other sacred music by Cornish is to be found in the Eton MSS. and at Caius College, Cambridge.

Among his songs in the Fayrfax MS. are 'Ah! the sighs that come from my heart,' 'Blow thy horn, hunter,' 'Trolly lolly lolly lo,' 'While life or breath is in my breast,' 'My love she mourneth for me,' and 'Adieu, courage, adieu.' He composed also the music for three of Skelton's songs, namely, 'Manerly Margery Mylk and Ale,' 'Wofully Araid,' and 'Hayde jolly Rutter-Kyn,' as well as 'Pleasure it is,' and 'Concord as Musical,' and probably 'By a bank as I lay.'

Owing to the continued ill-health of William Newark much of the work of training the Children of the Chapel Royal devolved on Cornish, and at length on September 29, 1509, he took over the mastership formally. Between the years 1510-16 Cornish, Crane, and Kite were the principal performers in the Court plays. Of course the master accompanied Henry VIII. with the Chapel Royal, and arranged the musical performances at Terouenne and Tournai in September, 1513. We are given an interesting tribute

to the Chapel Royal choir in a letter from Nic. Sagudino to Alf. Foscari, dated May 3, 1515: 'Mass was sung by his Majesty's choir, whose voices were more divine than human; never heard such counter basses. After dinner was a concert where the writer was desired to play upon the clavichords and organ; among the audience was a Brescian [Peter Carmelianus] to whom the King gives 300 ducats annually for playing the lute.'

Perhaps the greatest spectacular triumph of Cornish as Master of the Children was at the Field of the Cloth of Gold in June, 1520; and we have an entry in the King's Book of Payments of the sum of 103s. 4d. paid him 'for the diets of ten children at 2d. a day for 62 days, from 29 May to 22 July.'

Evidently in 1521 Cornish became invalided, but the King continued to favour him, and on August 20, 1523, he was granted the manor of Hylden, Kent, the grant being made in survivorship to 'Wm. Cornish, Jane, his wife, and Henry, his son.' Not long afterwards he died, probably at the end of October. One thing is certain, his will was proved on December 14, 1523.

## Occasional Notes.

It was unfortunate that the performance of Elgar's first Symphony at the Promenade Concerts took place during the railway strike. The result was a meagre attendance. The Symphony was splendidly played, and the applause was loud and long. We hope the work will be performed again soon under more normal conditions. We note with pleasure that it is announced for performance in Paris on October 26 at a Lamoureux concert, conducted by Mr. Landon Ronald. The Symphony thus comes to a first hearing in the French capital, and we wait the verdict with interest.

Owing to the success of the opera 'Pro Patria,' the librettist and composer—Mr. Alfred Kalisch and Mr. Percy Colson—have been commissioned by the Carl Rosa Company to write a work based on 'She Stoops to Conquer.'

We sympathise with Mr. Kalisch, by the way, on being made to say in a recent issue of the *Daily News* that the works to be added to the repertory of the Beecham Opera Company are 'Parsifal and Delius,' 'Village,' 'Romeo and Juliet,' and 'several others.' We wish the printer had kept up his brilliant start by giving us the titles of the 'others.'

On page 393 of the August *Musical Times* we gave some particulars of the projected European visit of the New York Symphony Society in May, 1920. The tour will, it is hoped, include a visit to London in June,—not July, as was erroneously stated in our article. In view of the interest shown in the matter, we reproduce on the following page a facsimile and translation of the invitation from the French Government. We give also extracts (translations) from letters received by Mr. Damrosch from Belgium and Italy in reference to the Society's visit to those countries. We think there will be no disputing the weight such invitations carry when issued, as these are, through Government channels.

Ministère  
de l'Instruction Publique  
et des Beaux-Arts

Beaux-Arts

République Française

Palais Royal, le 13 MAR 1919

Le Ministre de l'Instruction Publique et des  
Beaux-Arts a Monsieur Walter DAMROSCH,  
Chef d'Orchestre de la "Symphony Society  
of NEW-YORK.

Monsieur

J'ai appris avec une extrême satisfaction que les grands orchestres américains ont fait à la Société des Concerts du Conservatoire de Paris un accueil vraiment enthousiaste et fraternel. En votre qualité de doyen des chefs-d'orchestre des Etats-Unis, je tiens à vous remercier très sincèrement et je vous prie de transmettre également à vos collègues l'expression de ma haute sympathie.

Désireux de vous donner une preuve des sentiments qui m'animent, je saisis cette occasion pour vous demander de venir en France avec votre magnifique orchestre de la Symphony Society of New-York, à une époque choisie par vous.

Je puis vous assurer que vous y serez accueillis avec la plus chaude amitié et je n'ai pas besoin d'ajouter que les Beaux-Arts vous apporteront un concours entier et bien sincère.

Veuillez agréer, Monsieur, l'expression de ma haute considération.



[Translation.]

RÉPUBLIQUE FRANÇAISE, Palais Royal, le 13 Mar., 1919.

Le Ministre de l'Instruction Publique et des Beaux-Arts a Monsieur Walter DAMROSCH, Chef d'Orchestre de la "Symphony Society of NEW-YORK."

MONSIEUR :

I have heard with great satisfaction of the enthusiastic and fraternal welcome which the great American orchestras have given to the "Société des Concerts du Conservatoire de Paris." As you are the dean of orchestral conductors in the United States, I beg to thank you most heartily and at the same time to ask you to transmit equally to your colleagues this expression of my gratitude.

Desirous of giving you a proof of our sentiments I take this opportunity to invite you to visit France with your magnificent orchestra of the Symphony Society of New York at a time to be selected by you.

I can assure you that you will be received with the warmest friendship, and it is not necessary for me to add that the Beaux-Arts will give you every possible co-operation. Please accept the expression of my esteem. LAFERE.

Excerpt from a letter of M. A. Harmigne, Ministre des Sciences et des Arts, Brussels.

MONSIEUR :

July 4, 1919.

I hear with great pleasure that you intend to visit Belgium in June, 1920, with the celebrated Orchestra of the Symphony Society of New York.

I do not doubt that the concerts which will be given under your direction will offer the most vivid artistic interest.

It is with great pleasure that I authorize you to place these concerts under the high patronage of the Ministre des Sciences et des Arts de Belgique, &c., &c.

Excerpt from a letter of Signor Tommasini, Member of the Academy of Rome, &c., &c.

DEAR MONSIEUR DAMROSCH :

July 5, 1919.

You will receive a few days after this letter the official invitation of the Italian Government through the direction of the Beaux-Arts.

The Count San Martino, President of the Academy of St. Cecilia in Rome, has promised in the name of the Academy to take charge of the organization of the concerts.

As a Member of the Academy I will supervise and take charge of the forming of committees in Genoa, Florence, Bologna, Milan, and Turin, in order to assure your concerts the welcome and the success which everybody wishes for them; &c., &c.

## RHEINBERGER'S ORGAN SONATAS.

BY HARVEY GRACE.

When the supply of questions for the F.R.C.O. examination papers begins to run short, I suggest the following as one which would yield some interesting data as to the taste of the candidates: 'What, in your opinion, is the most important contribution to the repertory of the organ since Bach's day? Give critical reasons in about three hundred words.'

A few years ago the answer in most cases would have been 'The Sonatas of Mendelssohn,' and in a sense this might truly be said to-day. Apart from its intrinsic merits, Mendelssohn's organ music was of vital importance. So far as really great composers were concerned, the organ had been neglected since Bach's death. The instrument was woefully behind its orchestral rivals in development. Only fourth-rate composers wrote organ music. Of course they tried to write like Bach, and (equally of course) they were fatally successful so far as the letter was concerned. Mendelssohn broke this tradition with works which are not only among the very best of those written for the organ, but which also seem destined to be the longest-lived of his efforts. Much the same thing happened in France when Saint-Saëns and Franck found the organ given over to the superficialities of Lefébure-Wély and Batiste, and in a few years raised its prestige and established a vital school.

In the matter of historical importance, then, our question might be answered by the names of either Mendelssohn, Saint-Saëns, or Franck.\* But the output of all three men is comparatively small, and on the whole we must look elsewhere for the answer. I believe most organists familiar with the works will agree that the twenty Sonatas and the hundred detached pieces of Rheinberger are second in importance only to Bach's organ music. This view was by no means widely held even so recently as ten or fifteen years ago. There was in many quarters a curious disposition to place Merkel above Rheinberger. In a most interesting lecture on Rheinberger's Sonatas, given by Dr. G. J. Bennett, at Edinburgh, in 1911, he quoted the following from Mr. Fuller Maitland's 'Masters of German Music':

The whole series of [Rheinberger's] organ Sonatas, covering as they do a period of over twenty years, has a richness of colouring, a mastery of effect, and a constant flow of beautiful ideas that are by no means always found in his other works. If we except the works of Gustav Merkel, these Sonatas are by far the most valuable additions to the literature of the instrument since the Sonatas of Mendelssohn.

The more one sees of Rheinberger's work all round, and so is able to make comparisons, the more one agrees with the first half of this judgment. The second half, however, is staggering. Where in Merkel's organ music do we find 'richness of colouring, mastery of effect, and a constant flow of beautiful ideas?' In only one Sonata—that in E minor—is there any emotional impulse worth mentioning. Merkel's organ music is usually effective, because well-written polyphony can hardly be otherwise. But of real invention and harmonic interest it contains very little. If we want proof of this deficiency we shall find it easily in his slow movements. Here, where no amount of contrapuntal ingenuity can take the place of inspiration, he is rarely capable of anything better than the placid 'Andante'

of which the organ repertory has long had too liberal a supply. His smoothly-running fugues are likely to be esteemed for a long time, being excellent technical work, and, in their clear way, enjoyable to hear so long as we demand of a fugue nothing more than mere fugality, so to speak. When we want invention and expression—even passion—we must go to Bach and Rheinberger, Karg-Elert, Reger (in a few cases), and a handful of others.

In mere bulk, Rheinberger's twenty Sonatas are an impressive output. Has any composer save Beethoven written so many, of such all-round excellence, for any other instrument?

A glance at the complete list of Rheinberger's works—they run to Op. 197—explains the smallness of the proportion of unsuccessful movements in his organ music. He was an experienced all-round composer before he began to write for the instrument, and even then he gave little attention to it for some years. Thus, his first organ work—the C minor Sonata—is numbered Op. 27; his second—Ten Trios—Op. 49; his third, fourth, and fifth—the Sonatas in A flat, G, and A minor—Opp. 65, 88, and 98. From Op. 111 onwards the organ works appear much more frequently, sometimes hard on one another's heels (e.g., Opp. 154, 156, 161, 162, 165, 167, and 168), so that in his ripest period he wrote sixteen of the Sonatas, the Twenty-four Fughettas, the Characteristic Pieces, (12) the Monologues, (12) the Meditations, (12) a Set of Twelve Pieces, and a dozen Trios, besides two Organ Concertos, two Suites for Strings and Organ, and numerous vocal works with organ accompaniment. The bulk of his Church music (twelve Masses, and many sacred songs and short choral works) also dates from the later years of his life.

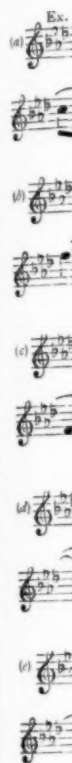
Rheinberger having acquired the Sonata habit with his fifth (F sharp) evidently intended to write twenty-four, giving all the major and minor keys a turn. This supposition is based on the fact of the twenty being all in different keys. The keys yet to be employed were B flat, C sharp minor, F sharp minor, and E.

Why did Mendelssohn carefully avoid Sonata form when writing his organ works? We are often told that he considered the form unfit for organ purposes, and therefore chose that of the old English voluntary. But it is probable that many of the movements of his Sonatas were improvisations, afterwards written down and then touched up. This would account for their looseness, not only in construction but in regard to laying-out generally. There are probably no other works so fine in material and so badly put on paper, in spite of Mendelssohn's assertion that he set great store by them, and was anxious about the revision of the proof-sheets. If he rejected the Sonata form, however, he had good grounds. Lengthy development can be made effective on a modern organ, but on that of Mendelssohn's time such writing would merely show the limitations of the instrument. This danger seems to have been recognized by Rheinberger, whose use of the Sonata form is very free. All his modifications are in the direction of avoiding monotony. He usually shortens his recapitulations, and shuns lengthy working-out. His subject-matter is far more plentiful than is usual in the classical pianoforte sonata, and the various themes follow-on so naturally that we get full measure with very little repetition, and with the minimum of passage-work and padding. He makes a great feature of the Coda, and much of the success of his splendid fugues is due to his rounding them off with a sonorous statement of the subject rather than with a stretto or conventional pedal-point.

As a good example of his liberal supply of thematic material, and of his methods of constructing a first

\* Had there been more good organs in England a century ago, we should almost certainly have been able to add the name of Samuel Wesley to the list.

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movement, let us glance at the Preludio of No. 7 (F minor). It is not in the first flight of Rheinberger's Sonata movements, but is convenient for the purposes of exposition, because its themes are clearly defined and its form is simple. Moreover, it is one that most readers are likely to have at hand for reference. Here are the beginnings of the five subjects of the movement we are considering, with the number of bars they fill added in brackets:

Ex. 1.  $\text{♩} = 108$ .

(a)  (30 bars.)

(b)  (15 bars.)

(c)  (10 bars.)

(d)  (20 bars.)

(e)  (34 bars.)

The construction of the movement is as follows:  $a-b-c-d-e-b$  (shortened to 9 bars),  $c-d-e$  (6 bars),  $a$  (15 bars)— $b$  (9 bars)—followed by 12 bars of *Coda* based on  $a$ . The whole runs along with vigour and spontaneity, and the *Coda* is particularly fine.

The amount of structural variety in the first movements is remarkable. For example, that of the C major Sonata has for middle section an elaborate fugue, with a quiet, simple section in E, which, after a resumption of the fugue, reappears in C, and leads back to a two-page *Coda* based on the opening theme and the fugue subject. Form =  $a-b-c-b-c-Coda$  on  $a$  and  $b$ . This splendid movement fills eleven pages, and is modestly called 'Preludium.'

Sometimes his first movements are double-barrelled affairs. The Phantasie of the D flat Sonata, for example, opens and closes with a *Maestoso lento* of 50 and 55 bars respectively, between which is an *Allegro agitato* in the tonic minor running to 105 bars, a movement quite complete and independent save for its final phrase, which gradually leads into a resumption of the *Lento*. Another striking example is the Phantasie of No. 16 (D major), which gives us first a Pastoral

movement (*Andante amabile*) of 44 bars, leading into a fiery *Agitato* (D minor), 165 bars in length, a movement much more definitely in sonata form than most of its companions. The opening pastoral theme is heard no more until the end of the *Finale*, where it appears *maestoso*, full organ, and makes an imposing *Coda*.

As early as his second Sonata he obtains unity by introducing into the *Finale* matter from the first movement. As we shall see later, this quotation is sometimes worked afresh into the texture of a fugue. At other times a broad statement of a first movement theme is used as a *Coda* to the *Finale*. This is effective when the whole work is played at a sitting, but is a drawback when one wishes to play the *Finale* alone.

Enough has been said to show the great variety and resource of Rheinberger's constructional methods. Hardly one of the twenty Sonatas is without interest in this respect, and an examination of the works should remove any idea that the composer was at all pedantic or as dry-as-dust. He was a born writer of tunes, with strongly-marked characteristics, too, both in his melody and harmony. His themes cover a good deal of ground, frequently following a big leap by further movement in the same direction. They are usually broad in character, and the best of them have a soaring quality that gives them an expressiveness far more noble than can be obtained by any dynamics or tremolo—e.g., from Sonata No. 17:

Ex. 2. *Grave*.  $\text{♩} = 72$ .



and so on for about thirty more bars.

Perhaps the difference between Rheinberger's organ music and that of Merkel (and still more) of earlier German writers other than Bach, may be shown by a single bar from this movement. Given a bar of  $\text{♩}$ , and bidden to add an embellishment for the right hand, we may be sure that Merkel, Hesse, or Rinck would have been content to add a conventional scale or *Arpeggio*. Here is Rheinberger's way:

Ex. 3.



The Sonatas abound in touches of the kind we should expect from one who brought to organ composition a technique perfected by years of successful writing of orchestral and chamber music. The first Sonata once left behind, we rarely find him using the

conventional German organ idiom. He shows his originality and fertility in his ability to dispense with the scraps of fugal writing with which his predecessors and contemporaries (and even successors, such as Reger) vainly tried to keep things going in a long movement. Rheinberger gives us themes of genuine musical value, and often of striking power and originality. Had the best of his organ movements been written for orchestra, they could hardly have failed to be popular. As it is, they are heard by a comparative handful of people, though (as any player who gives the works a fair chance will testify) it is a handful of the enthusiastic type that counts.

Rheinberger's harmony is rich without being luscious, and his use of auxiliary notes is free and interesting. There are many passages at which the player feels disposed to linger and warm his hands, so to speak. Here is one of the most quotable, from the Toccata in No. 14, an episode based on the first three notes of the main theme :



a simple passage in essentials, but made wonderfully effective by its auxiliary notes and its laying out.

Among the many little touches which make his organ music very easily identifiable, one of the most frequent is this type of false relation :



to which I have heard purists object ! Here we have it twice in two bars.

Another mannerism is to be met with in his final cadences, a favourite form consisting of a plain 13th—without the 7th—followed by a dominant 7th resolving, not on the tonic chord, but on a six-four—a broad and ecclesiastical effect. He gives us a great variety of treatments of this formula :



The slow movements are notable because they were undoubtedly the first extended pieces of the romantic and expressive kind in organ sonatas. Mendelssohn's only two fairly long ones are in song form. Rheinberger uses this form with delightful effect in the *Cantilene* of No. 11 and the *Canzona* of No. 13. In many of the other Sonatas, the slow movement has an important middle section, and is a highly-organized affair. Occasionally, as in the *Idyll* of No. 14, and the *Adagio* of No. 15, there is even a touch of the dramatic. The variation form is used in Nos. 10 and 19—two of the best slow movements, the second very Beethovenian in breadth. It is a truism that such movements are the test of a composer. Rheinberger comes well out of the ordeal. In all the twenty Sonatas only three of these movements are insignificant—the *Adagio* of No. 1 and the *Intermezzo* of No. 3, and (possibly) the *Intermezzo* of No. 4.

Although it cannot be said that the Sonatas lack appreciation in this country, there is a disposition to overplay a few of the earlier ones at the expense of the rest. There is some excuse for this. If we divide the composer's work into periods, I think we may say that he really found himself with No. 5, and began to decline slightly after No. 15. The first four, and Nos. 16, 18, 19, and 20, all contain long stretches, and sometimes complete movements, as fine as anything in the rest, but they are less successful as wholes. In Nos. 16, 18, 19, and 20 there is occasional turgidity, and some of the old vigour and driving power is missing—not unnaturally, as the composer's health was poor during his later years.

If we overlook a little dryness in the middle of the fugue of No. 16, we might except this Sonata from the list of partial failures. The other fugues are so fine that Rheinberger may be pardoned for dropping from his own standard for a page or so.

The four which are unqualified successes, but which are apparently played less than they deserve to be, are Nos. 5 (F sharp), 13 (E flat), 15 (D major), and 17 (B major). In the last few Sonatas, movements of outstanding interest are the *Allegro moderato* and *Skandinavisch* of No. 16 (G sharp minor), the *Phantasie* and *Capriccio* of No. 18 (A major), the *Provençalish* of No. 19 (G minor), and the noble first movement of No. 20 (F major).

I have purposely said little about the Fugues, because they call for a separate article, and I refrain from more comments on the many merits of the other movements, in order to find space for consideration of the Sonatas from the player's point of view.

As a whole the works are badly in need of a new edition. There are many slips in the matter of wrong notes and accidentals, and some of the metronome marks are absurd. Marks of expression and registration are too scanty—an unusual fault in modern music. The deficiency has done the composer a good deal of harm, because many players follow Rheinberger's few marks only too faithfully. When this is done some of the finest movements lack relief. For example, the

(Continued on page 617.)

Inscribed to his old friend the Rev. WILLIAM JAMES FOXELL, M. A., Mus. B.

Rector of S. Swithin's, London Stone, E.C.

# Carols of Bethlehem

WORDS BY

ELLA D. FARRAR

MUSIC BY

CHARLES W. PEARCE, Mus. D.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

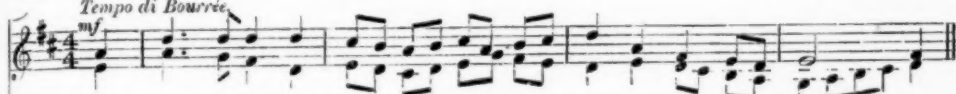
## No. 1.

## No room in the Inn.

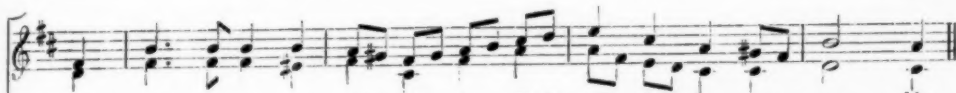
ELLA D. FARRAR.

*Tempo di Bourrée.*

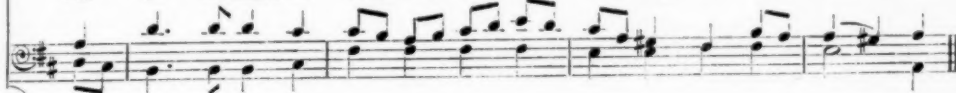
CHARLES W. PEARCE.



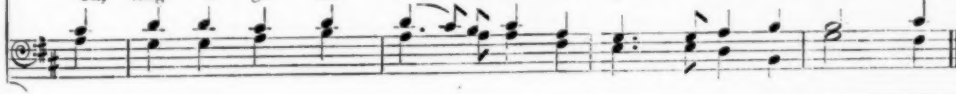
1. In Both - le - hem there was an . . inn, A fair inn with a . . sta - - ble,  
2. But ox and ass were wi - ser far; They knew the Roy - al . . Stran - - ger,  
3. The heavens were filled with mirth and song, For God was born man's bro - ther,



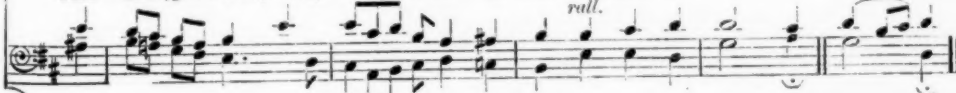
And at the cen - sus - time the host took all folks he was a - - ble.  
And lout - ed low His throne be - fore - His throne that was their man - ger.  
But on the Babe's ear sweet - er . . fell The croon - ing of His Mo - ther.



He knew the great ones of the land, . . Stern He - rod and the priests all,  
A won - drous star flamed high a - - bove The door . . of this poor pal - ace,  
Oh, long a - - go all this . . be - fell And yet . . 'tis new this morn - ing,



And yet he . . made his Lord and King Find birth with - in the beasts' stall.  
It led the . . Shepherds and Wise . . Men, But roused dark He - rod's mal - ice.  
Take heart, good souls, through clouds of war The Star of Peace is dawn - ing.



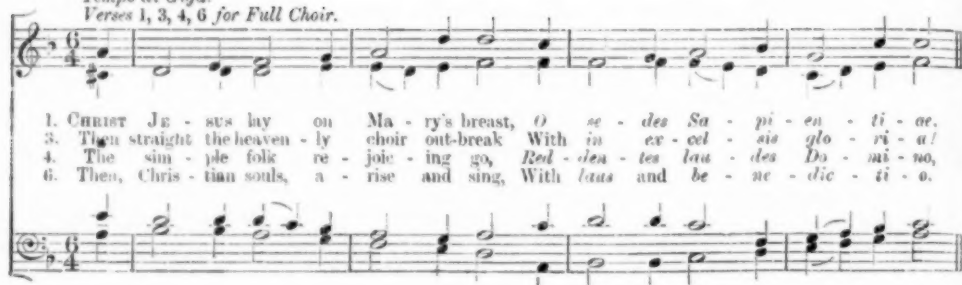
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## No. 2.

## The heavenly host.

ELLA D. FARRAR.

CHARLES W. PEARCE.

*Tempo di Giga.**Verses 1, 3, 4, 6 for Full Choir.*


1. CHRIST JE - sus lay on Ma - ry's breast, O se - des Sa - pi - en - ti - ae.  
 3. Then straight the heaven - ly choir out-break With in ex - cel - sis glo - ri - a!  
 4. The sin - ple folk re - joice - ing go, Red - dea - tes lau - des Do - mi - no,  
 6. Then, Chris - tian souls, a - rise and sing, With laus and be - ne - dic - ti - o.



Saint Jo - seph guard - ed well His rest, . . . And ox and ass their Lord con -  
 Their sweet an - gel - ick noise doth wake . . . Man - kind to hear the song they  
 And en - ter in, all lou - ing low, . . . For in this Babe their God they  
 For Ma - ry's arms en - shrine our King, . . . And we with Jo - seph hom - age



- fest, . . . Sing Chris - tus na - tus . . . ho - - di - e!  
 make, . . . Je - su dul - cis me - mo - ri - a!  
 know, . . . In ma - tris ei - us . . . grea - ti - o -  
 bring, . . . Ad Je - sum in prae - se - pi - e!

FINE.

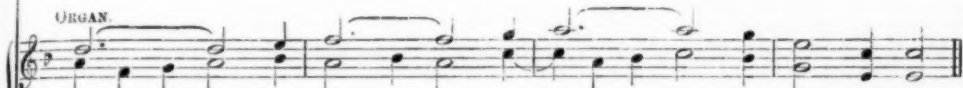
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Verses 2 and 5, Boys only.

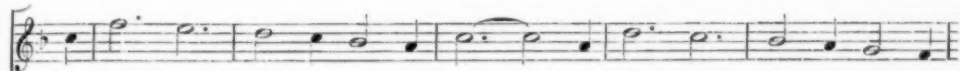
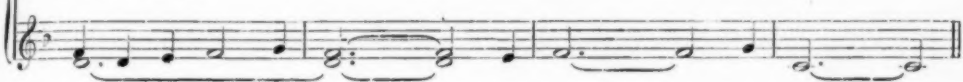


2. All in the fields the shep - herds lay, Sing ter - ra pac ho - mi - ni - bus,  
5. All bright be - seems the poor mean stall, O Na - ta Luc de Lu - mi - ne,

ORGAN.



*Sw. soft 8 ft. & 4 ft.*



The mid - night grows as clear as day, . . And lo, they heard an an - gel  
As on our La - dy sweet they call, . . Her ten - der Babe to show them

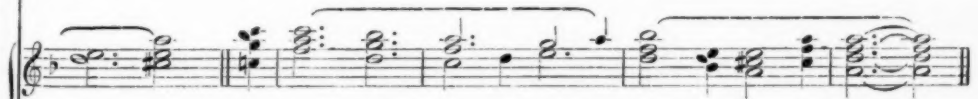
*Sw.*



*Alt. soft 8 ft. (Sw. coupled.)*



say . . Sal - va - tor na - tus ho - - di - e . . .  
all, . . O dul - cis Fi - li Ma - - ri - ac . . .



## No. 3.

## Our "House of Bread."

ELLA D. FARRAR.

CHARLES W. FEARCE.

*Andante espressivo.*

1. Draw nigh, O man, in fear, . . . Bend knee . . . and head : Its lin - tel is full  
 2. See as high al - tar meet, . . . For Love's . . . ar - ray, She takes the kine's rough  
 3. The ta - ber - na - cle stands . . . With wide - flung door, And, as a lamp, His

low, . . . Our House . . . of Bread. . . Though fair the hou - sel cloth, . . . Is  
 straw, . . . A lock . . . of hay. . . And till the roy - al Mage . . . His  
 Star . . . Flames white . . . be - fore. . . Rud - dy as Sha - ron's Rose, . . . As

web is mean : . . Yet she who spun and spread, . . Is hea - ven's queen. . .  
 cen - ser bring, . . The beasts with harm - less breath, . . Sa - lute . . their King. . .  
 li - ly white, . . Lo here ex - posed the Host . . To mor - tal sight. . .

*Refrain after each Verse.*

Ye hum - ble men of heart, . . Souls gone be - fore ; . . Green

earth, yea all His works, . . Be - hold ! . . a - dore ! . .

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(Continued from page 612.)

*Allegro agitato* section of the Phantasie of the D flat Sonata begins *ff* (by which Rheinberger means 'full organ'), and contains no other indication until after the resumption of the *Maestoso lento*—about 112 bars later. As the opening and closing sections of the movement are slow and massive, and mainly *ff*, the effect of the whole (ten pages) is wearisome. And yet the music is magnificent. It merely needs a little dynamic variety. I suggest a reduction to *mf* and clear stops with the three quavers at the end of bar 20 of the *Agitato*, an increase at the end of bar 37, a reduction at bar 46 (or at 58), a slight increase at 66, and a gradual *crescendo* up to the climax at bar 90. Something should still be kept in reserve for the return of the opening theme at bar 106. Most of the loud movements will well repay treatment of this kind. We organists are apt to forget that the very qualities which make the organ so impressive—its gravity and ability to sustain—are just those that soonest tire the ear. The line that divides the impressive from the oppressive is apt to be more quickly reached than we case-hardened players realise. We should bear in mind, too, that all the tendencies in modern music are towards constant variety in force. There is surely no need to make the organ and its repertory seem out of touch with musical taste of to-day. Rheinberger's sparing use of expression marks was evidently due to two causes. The average German organ of his time was lacking in mechanical aids to registration. Until recent years the swell pedal was by no means a common object of the seashore so far as Germany was concerned. Rheinberger evidently wrote with no swell pedal in view, for the *crescendo* mark  $\text{<}$  appears but once in the whole of the Sonatas—at the end of page 6 of No. 19—and there the composer apparently intended the increase to be made by stops gradually added, the left-hand being left free for the purpose. Moreover, it is clear that he thought more of the music than of its medium, for he arranged all the Sonatas (except the first, I think) for pianoforte duet.

No doubt the Sonatas suffer from this indifference of the composer as to the expressive and other details of performance. Too many people are influenced by a casual glance at the printed page. Seeing few expression marks and an almost entire absence of Italian admonitions to be soulful, they come to the conclusion that the music is dry. We are so often defrauded by works whose passion and poetry are almost entirely in the label and expression marks that the other extreme should be refreshing. As a matter of fact, too, Rheinberger's organ music is so purely musical that all but a handful of it can be played effectively with one stop drawn, or on the pedal pianoforte. Fine as it can be made on an organ of ample resource, it shares with a good proportion of Bach the great merit of being as nearly independent of the organ-builder as any organ music can be. (I found this out when for some months I had nothing to play on but a temporary organ of one manual and four stops [unenclosed]. Only Bach and Rheinberger rose to the occasion.)

Apart from the desirability of some suggestions as to variety of power, there are not a few cases where the composer's intentions could have been made clearer by careful revision and editing. For the benefit of students, I mention a few cases, with suggested modifications.

In the *Adagio* of No. 2 (A flat), at bar 13 the melody is given to a solo stop and played by the right-hand; four bars later a part of the accompaniment is added to this solo voice, with ugly effect. As the left-hand cannot take over these

notes, the whole passage is better played on one keyboard. The melody being at the top stands out quite well. Note, too, that the balance suggested by Rheinberger is wrong. He marks the solo *mf*, the left-hand part *p*, and the pedal *pp*. The pedal part lies very low and will not be distinct; the solo being at the top and rather high should be very little louder than the accompaniment if the figuration of the latter is to be heard. As we have seen, performance as written is out of the question, but I mention this matter of balance because it is not the only example of its kind.

In the *Intermezzo* of the Pastoral Sonata the composer evidently intends the top part from bars 38-47 to be soloed, but he does not confine the higher of the two accompanying manual parts to the left-hand stave, as he does at the beginning, and the minim A flat at the beginning of bar 37 has to become a quaver, unless the left-hand can dodge up in time to take it over. The E major section of the brilliant fugue—where the Psalm tone appears—gains, I think, by a slight quickening of time. After the brilliant semiquaver fugal work, the dotted crotchets seem a little too slow. If this quicker pace is adopted, a natural *rallentando* at the bar before the return of the fugue subject in E minor removes any impression that the time has been changed.

In the beautiful *Adagio* of No. 5 (F sharp) we find a soloed theme suddenly clogged with other notes. The passage is possible as written, but is much improved if the intruding notes are taken by the left-hand, which can easily be done. The student who, on buying a copy of the sixth Sonata, adds a sharp to the A's in the pedal and right-hand parts in the first bar of page 16 will save himself a shock later. It is one of the deadliest of engravers' errors, and its correction should not be left to memory, as it comes at a turnover of the page. The fugue which follows—one of the finest of Rheinberger's—is marked *ff* at the opening, and no further indication is given! Several good, simple methods of treatment will readily suggest themselves. Only one way is wrong—that of slavishly following the composer's solitary mark.

The *Andante* of No. 7 (F minor) has a metronome mark which conveys nothing. The movement is in 3-8, and the mark is  $\text{♩} = 80$ . If a dotted crotchet is intended, the pace is much too fast. Evidently it should be  $\text{♩} = 80$ , but even then the *Poco animato* middle section, with its demisemiquavers, is rather a hustle. The *tempo primo* mark at the return of the opening theme has been forgotten.

The fugue is marked *ff* throughout—a fatal mistake. Whatever scheme of registration is adopted, the player should have something up his sleeve for the magnificent peroration on the last page. If he has a lot of stops to play with he might well (being already *ff*, of course) add at the fourth bar, opening the Swell at bar 8 (either suddenly, or using it for a gradual *crescendo* up to bar 12), adding solo Tuba coupled to Great for the four final chords. If there are half a dozen finer organ fugues than this, I shall be glad to hear of them.

In the *Scherzo* of No. 8 (E minor) the two chords at the end of page 17 should be played only when the *Passacaglia* follows. This seems obvious, but I have heard them played with a faked cadence added. The *Scherzo* (which makes a first-rate recital item) should end with the A minor chord sustained for four bars, in order to complete the rhythmical scheme of four-bar phrases.

The *Romance* of No. 10 (B flat minor) needs a natural to the D in bar 14 of page 12, though the D flat is possible, and is sometimes played. The final section of this melodious movement is much improved

by the soloing of the melody. Only the last bar of page 12 needs slight modification. Note that the phrasing of the melody was obviously put in haphazard. It is as bad as some of the passages in Mendelssohn's Sonatas.

Dr. Bennett tells us that Rheinberger gave him the proof sheets of No. 10 (B minor) to read at sight. We may well imagine the pupil was too busy to note one or two slips. An E is missing from the alto on the first beat of page 5. It is the final note of the phrase B A G F, and should be taken with the left-hand. The two pairs of consecutive 5ths on page 8 sound well, and were probably intentional. The final *Allegro* is marked  $\text{♩} = 63$ . This is obviously wrong, though  $\text{♩} = 63$  is perhaps a trifle too fast.

In the Pastorale of No. 12 (D flat), Rheinberger directed the melody to be played as a solo, but apparently forgot the fact at the fourth bar. The middle notes should be played on the lower (accompanying) manual, thus:



If the hang of the keyboard is not convenient, the first E in the bass may be played as a quaver, and the whole played with the left-hand. The next few bars present no difficulty, but bars 12-15 must be played with the solo part becoming a duet for the time being. As the under part is melodious the effect is quite good, provided there is less disparity in the power of the two manuals than is indicated by the composer's *mf* and *p*. The two keyboards should be almost equal in power, but of different character.

Similar examples of Rheinberger's forgetfulness will be found in the *Canzone* of No. 13 (E flat). Here again we must play the passages as written, and minimise the bad effect by our choice of stops. At the end of the Fugue occurs a passage which seems to call for antiphonal effect:



Where a solo reed is available I have found the above a great improvement on the original version for Great organ throughout.

One of the worst examples of the composer's carelessness is on page 11 of No. 14 (C major), where the theme is marked *p* and the accompaniment *mf*:



The passage is best played on one manual. Any attempt to solo the treble leads to hopeless difficulties a few bars later.

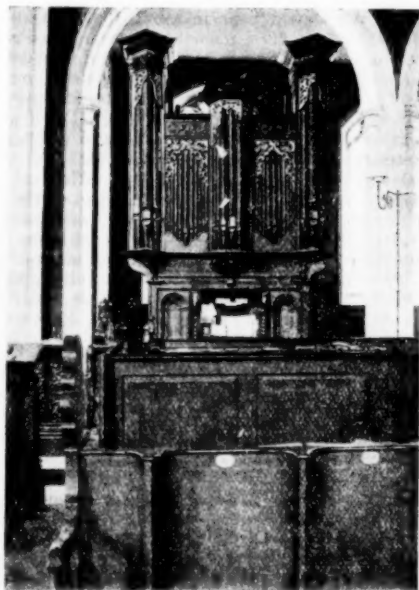
There are many other points calling for discretion on the part of the player. I have mentioned only some of the less obvious, and one or two over which I have found even experienced performers at sea.

And now for the cream of the Sonatas—the seventeen Fugues and the Passacaglia.

(To be continued.)

## A VISIT TO AN OLD ORGAN.

BY SIDNEY W. HARVEY.



Photograph by S. W. Harvey.

### THE FRAMLINGHAM ORGAN.

Passing through Framlingham recently, I seized the opportunity of inspecting the very beautiful church and the historic and charming organ-case. The organ stands under an arch on the north side of the chancel. The case varies but little from the careful drawing by the Rev. F. H. Sutton, which forms one of the plates in his 'Church Organs.' The little medallion which is there shown over the centre tower has now disappeared, and I am sorry to say that the beautiful little case which formerly served to screen the organist has been removed from its proper position. It can now be seen nailed on the back of the organ.

By the courtesy of the Vicar, the Rev. H. C. O. Lanchester, I was permitted to take photographs of this gem among organ-cases. It is in a very fair state of preservation, considering its great age, dating back as it does to 1674, if not to an even earlier year. The pipes which stand in front of the case are now almost black with age, so that it is difficult to distinguish the

pattern of the handsome diaper with which they are covered. The specification of the organ at the present time is as follows:

Left.	Right.
Oboe, 8-ft. (Space for knob.)	Bourdon, 8-ft. tone.
Principal, 4-ft.	Tremulant.
Lieblich Gedact, 8-ft. tone.	Gamba, 8-ft.
Open Diapason, 8-ft.	Flute Harmonique, 4-ft.
Dulciana, 8-ft.	Fifteenth, 2-ft.
Swell to Great. (Space for knob.)	(Knob without label.)
Great to Pedal.	Principal, 4-ft.
	Open Diapason, 8-ft.
	Stop Diapason, 8-ft. tone.

The compass of the Manuals is from C<sup>1</sup> to F, and of the pedals from CCC to E. There are no composition pedals.

The organ was built in 1674 for Pembroke College, Cambridge, by Thamar, of Peterborough, who, it will be remembered, was one of the four 'tolerable organ builders' remaining in this country at the Restoration. The organ then consisted of one manual with white sharps and black naturals and the following eight stops:

Open Diapason.	Fifteenth.
Stop Diapason (oak).	Sesquialtera.
Principal.	Cornet.
Twelfth.	Trumpet.

Compass GG to D.

At a later period a Swell of four stops was added, the compass of which was from Tenor F to D, viz.:

Stop Diapason.	Open Diapason.
Principal	Oboe.

According to the Rev. F. H. Sutton, the organ was originally placed in the chancel, but was apparently removed to the West Gallery, where it was situated at the time that Mr. Sutton saw it. Later it was returned to the chancel, for in the *Musical Standard* of November 30, 1889, we read that the organ was dismantled to allow of the necessary alterations to the chancel. It was intended then to be restored and replaced, and at the same time to be enlarged, so as to consist of some 40 stops, together with three manuals and pedal. The organ was certainly replaced in the position it occupies to-day, but only a slight enlargement was carried out, a Dulciana 8-ft. being added to the Swell and the Stop Diapason renamed Lieblich Gedact, 8-ft. tone, while on the Great organ the Sesquialtera, Cornet, and Trumpet were taken out and a Flute Harmonique 4-ft. and Gamba 8-ft. inserted in their place. Other additions at this time were the Tremulant, the pedal board, the two couplers Swell to Great and Great to Pedal, and the Bourdon 8-ft. tone.

The stop knob which has lost its label is apparently the Twelfth.

The little case, which was formerly used to screen the organist, is evidently part of a former organ in this church. This, together with its dummy pipes, is entirely of wood and is in a fine state of preservation. It is to be regretted that it does not continue to occupy the position it once held, where besides being of use as a screen it was also an object of beauty and added considerable charm to the organ itself.

A very excellent account of this pre-Reformation case is contained in the valuable article on 'English Organ Cases,' by the Rev. Andrew Freeman, which was published in the 'Dictionary of Organs and Organists,' 1912, and which merits careful study.

Mr. Freeman thinks that the case is considerably older than 1674—probably *circa* 1550. 'Here again,' he says, 'there is some reason to believe that an old case was used up to contain Thamar's new instrument, for its style led both Mr. Sutton and Mr. Hill to ascribe it to the reign of Henry VIII., though it is only fair to add that Mr. Hill withdrew from this position upon learning the dates given above.'

## The Musician's Bookshelf.

BY 'FESTE.'

One of the best auguries for the future of music is the increasing amount of space given to the subject in the non-musical Press. The leading London and provincial dailies, and many of the weekly and monthly journals, contain regular musical articles by writers of repute. A huge public, outside the influence of the musical periodicals, is thus kept in more or less regular touch with the art. The best of these musical writers are far more attractive than were the old-time critics. They are less pompous in diction, and their work is clearly the product of brains well-stored with a good deal beside music. It often shows real literary distinction, and many of us must have regretted when some specially good article had to be cast aside with the newspaper in which it appeared or be kept in the inconvenient form of a cutting. I can think off-hand of half-a-dozen musical scribes whose file of past articles deserves to be overhauled with a view to republication in book form. Here is one of them, Mr. Ernest Newman, showing the way with a collection containing about fifty papers under the title of 'A Musical Motley' (John Lane). It goes without saying that the essays cover a wide field, and that the book is thoroughly entertaining and stimulating. A few of the articles were hardly worth rescuing, we shall all venture to think, but as we shall mostly disagree as to which ones are below par, Mr. Newman's choice is sufficiently vindicated. A book of this kind is like an anthology: the readers are never unanimous about more than two-thirds of the selection. I fancy, however, that there will be a general feeling that the paper on 'Composers and Obituary Notices' is an uncomfortable piece of jesting that never would be missed. Here are a few sentences that might pass well enough as banter in conversation (aided by facial play and tone of voice, and a free-and-easy atmosphere), but which come off much less well in print—and especially in reprint:

In common with other journalists, I have a grievance against the ordinary musician. Death comes to all men sooner or later; but no man of eminence who is living quietly and safely at home, and can more or less choose the time of his own dying, has a right to depart this life without remembering his obligations of honour to his biographers. I speak feelingly on this subject, for some of these gentlemen have put me to a good deal of inconvenience by their irregular and inconsiderate way of dying. Many of those who still survive are very decent fellows, and I feel I have only to make my grievance known to them to recognise the necessity for a little kindly forethought on their part.

And, speaking of the obituary notices of public men, which are written and kept up-to-date ready for use:

I warn my friends that I have said some horrible things about them in their obituaries, things that would make them dislike me for the rest of their days if I were to publish them now. I see no reason to show these people any consideration when they show me so little. A decent man would recognize that an obituary notice costs the conscientious writer of it a good deal of time and trouble, and he would recognize that the least he can do is to see that all this labour of love is not in vain. Instead of which, most of these people persist in living an unconscionable time after their obituaries have been done, with the result that the critic has to keep adding to them, and in some cases revising his point of view. . . . But in even worse taste than living on after your obituary is written, is dying before it is written. I myself had left Scriabin and Max Reger over because I thought there was no hurry in the case

of youngish men like these. They both seized their opportunity when I was off my guard, and died at me without a moment's warning. The moral concept of duty to your biographer is only rudimentarily developed, I am afraid, in musicians.

This kind of humour is tolerable only when it can be carried out with the right solemnity. Swift did it a few times (in 'A Modest Proposal,' for example), and Belloc's 'Emmanuel Burden' is full of it. It is a ticklish species that has no half-success. It either comes off, or—

We could spare, too, a good deal of Mr. Newman's talk about the unpopularity of critics. If he is right, the musical world is one vast pitched battle, with wrong-headed and vain composers and performers arrayed against a tiny force of critics whose only fault is an excess of honesty and frankness. But when we go into the matter we find that this tiny force is even smaller than it appears to be. It consists of Mr. Newman, on his wild lone, sea-green and incorruptible, marching round and round like a stage army. The three open letters to a young musical critic are, of course, satirical, but they leave us in no doubt as to Mr. Newman's views on the relations between artists and critics. Moreover, here—and in many other parts of the book—we find him making the matter a personal one, and giving us more or less playful variations on the well-known theme, 'Nobody loves me.' Logically, his views may be expressed thus:

Music critics are unpopular:  
I am a music critic:  
Therefore I am unpopular.

But there are other music critics—men as frank, on occasion, as Mr. Newman. As they are certainly not unpopular, another syllogism is called for:

Music critics are unpopular:  
Evans, Colles, Legge, Kalisch, and others are not unpopular:  
Therefore they are not critics.

Which is manifest nonsense.

Mr. Newman apparently thinks that the hand of every composer and performer is against him. More, he would have us believe he is proud of the fact. It is not for the likes of me to contradict him, or to grudge him any pleasure he derives from the rôle of Ishmael. I will only put it to him that such a state of things, if it exists, limits his usefulness as a critic. Nobody wants him to gild the pill, but even that is better than dipping it in vinegar. He spoils many a wholesome dose by his unnecessary acidity. Moreover, his method of distributing his favours is unfortunate. Such tolerance as he can spare goes to composers long since dead: his contemporaries have the other qualities. The essay on 'Putting the classics in their places' gives us his own attitude far more faithfully than he realises. Thus he says:

It is inevitable that, our critical criteria being derived mainly from the classics, we should be continually loading the dice against the moderns. In these it is the obvious faults that are the easiest to detect, and so we are apt to lay too much stress on them. In the classics we tolerantly accept the faults as so much inevitable grit in a dish of generally fine strawberries. Against the moderns we are too much inclined to count only their misses: for the classics we count only their hits.

The most ultra-modern, I think, will not object to our counting the classical hits, when they really *are* hits: the trouble is that so many performers and conductors give us the misses, and describe them as hits. Then the critic's duty is plain. He has to say in unmistakable terms that injustice has been done to two composers,

that is, to (a) the dead classic whose failure was taken down from the shelf, and (b) some living composer of a far better work that ought to have had a hearing instead.

Like everybody else, I have read Mr. Newman's work for years, but I do not recall any concert notice in which he has made anything like a serious protest against this injustice. The 'loading of the dice against the moderns' may be a habit of half-educated musicians, or of pedantic professors: it ought to be the last thing a critic should do, or even tolerate in others. He should be up in arms at once, doing his utmost to put things right. Here is a case in point. Speaking of Beethoven's Rondino for wind instruments, Mr. Newman says it is a dull work, and adds:

If one of our young British composers were to produce such a work at Queen's Hall, the critics would with one accord say such things about him that would make his ears tingle for a year after. Yet very few of us say, the morning after a concert, that we think the Rondino dull, and if we do drop a hint to that effect, it is in a half-apologetic way, as if we knew we were doing the wrong thing in supposing that so great a man as Beethoven could ever be third-rate.

'Very few of us': Mr. Newman has no doubt sat through the Rondino. Has he ever been one of these outspoken 'very few'? Is he not too often bent on making the young British composer's ears tingle? It would be interesting to collect his utterances on such music as the Rondino, and compare them with the scathing and contemptuous terms in which he has waved aside certain works of Vaughan Williams for example. No: in this matter Mr. Newman speaks for himself. There are plenty of us, with no pretensions to his brilliance, who manage somehow to avoid 'loading the dice against the moderns'; indeed, we are not ashamed to plead guilty to working things sometimes so that the living composer gets an extra pip, just to encourage him, and as a set-off against the pedants and others who have homage and open ears for the dead, and the cold shoulder and the back of the hand and the sole of the foot for the living.

I have said a good deal on this point, because it is far more than a merely personal one. There are more writers on music than there ever were, and they have hosts of readers among the average public. The attitude of these writers towards living composers is therefore too important a matter to be passed over lightly. As Mr. Newman himself says, 'Professional criticism should be an affair not of politeness, but of ideal justice. It should not condone a failing in the aged that it chastises in the young.' An admirable precept: when the preacher puts it into practice he will double his value as a critic.

Shall I be accused of lacking a sense of humour if I say that the best of 'A Musical Motley's' papers are the more serious ones? Probably; but I risk it. It is more and more borne in on me that Mr. Newman is a wit rather than a humorist. The keen, illuminating sentence is constantly to the fore in his best critical work. He sends out sparks as he goes, and they are the natural result of his progress. When he sits down to write an amusing paper, he succeeds; but somehow he is just a little less amusing than we expect him to be. Perhaps this is because of a decided lack of geniality. One feels that the avowedly humorous papers (like the passages on obituary notices, quoted above) would score if delivered orally, with all the advantages of such a presentation: they do almost as well in a newspaper, but are several degrees less effective in a book containing brilliant and

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suggestive work of another character. I have a sort of impression at times that Mr. Newman wishes to be Rabelaisian, but so neat and cool-blooded a writer would be lost in the mantle of that sprawling genius. And when he is not neat he is comparatively ineffective. It should be possible, for example, to deal critically with Rachmaninov and Tchaikovsky without calling them 'The Weary Willies of Music.' Mr. Newman, of all critics, can make us see the weak sides of these composers without drawing on the nomenclature of the errand-boy's favourite journals.

A friend of mine who runs a big choir marks only the absences at rehearsal: they are a small minority, and so he keeps the register the easiest way. I have done the same sort of thing with 'A Musical Motley,' dwelling on its faults rather than its merits in order to save space. I could have filled a few pages with eulogy, and with quotations from the best articles. It would have been an easy but quite unnecessary task, because nobody needs telling that Mr. Newman is a brilliant and entertaining writer. 'A Musical Motley' will be a big success. Few books of the kind give us so complete a revelation of personality. It is the essence of Newman—a pungent brew.

'The Life of Liza Lehmann, by Herself' (Fisher Unwin, 10s. 6d. net), revives pleasant memories of one of the most attractive and popular composers of recent times. She is a striking example of the importance of realising one's limitations. She made the most of her gifts by not trying to do too much with them. Which of us would exchange 'In a Persian Garden' and 'The Cautionary Tales' for the Symphony and Quartet she wisely refrained from writing? How these song-cycles and other delightful things came into being she tells us at considerable length and with great enjoyment. It is the part of the book that will have most interest for all those who did not know her personally. The more intimate and trifling reminiscences are for the family rather than for the public. The reviewer is at a loss in dealing with a work of this kind: there is no call for any critical consideration of Liza Lehmann's music, and the purely personal side of the book, especially the poignant final chapter, written a few days before her death, is not matter for discussion. One can only say that the record leaves a vivid impression of a singularly gifted and attractive woman.

'The Four Tests: a Touchstone for Teachers and Lovers of Music,' by T. E. Workman (Methuen & Co., 2s. 6d. net), is a tiny, paper-covered booklet of thirty-six pages. Its slender bulk would be no fault if it were filled with highly-condensed original thought, or with truisms expressed in a fresh, and therefore in a helpful way. But I regret to have to say that I can find nothing that would not be more fitly published as an article in a journal devoted to elementary pianoforte-teaching. As a half-crown book it is dear. A half-crown goes but a little way in these hard times, we know, but it ought to go farther than this. Probably the price was fixed before the anti-profiteering Act was passed. Anyway, if the author sells a few thousand copies, he must not be surprised if his local Star Chamber begins to take an interest in him.

## Church and Organ Music.

CHARLES HARFORD LLOYD.

BORN OCTOBER 16, 1849:

DIED OCTOBER 16, 1919.

We regret to announce the death of Dr. Charles Harford Lloyd, which took place at Slough, on his seventieth birthday. He was a native of Thornbury, in Gloucestershire. His bent towards the organ was shown so early that at ten years of age he was officiating at the neighbouring church of Rangeworthy, and while still a boy played also at Falfield. His regular study of music began at the age of thirteen, when he was taught pianoforte and harmony by Mr. John Barrett, of Bristol. He turned again to the organ while at Rossall (1865-68), taking some lessons from Charles Handel Tovey, the school organist and music-master. As with so many English organ students of that period, his staple musical diet was inferior to that of the young pianist. When Lloyd was working at the pianoforte under Barrett, his daily bread was Bach and Beethoven: the organ music given him at Rossall was chiefly by Batiste and Lefebure-Wély. Fortunately the youth soon after obtained an open scholarship at Magdalen Hall (now Hertford College), Oxford, where he came under the influence of Stainer, who gave him a term's lessons in harmony, and, even more important, the freedom of the organ loft. 'I gained an experience of untold value to me in watching him as he played the organ,' said Lloyd in after years.

At this time he had a leaning towards ordination, and attended the Divinity lectures of Liddon and Payne Smith. He took his Mus. Bac. in 1871, and his B.A. degree in 1872, with a second-class in Classical Mods. and also in theology. But although his studies were pointing to a clerical career, music was more and more getting a hold on him. He did a good deal of all-round practical musical work while at the University, among other activities playing the harmonium and conducting the Glee Club at Pembroke College. An important factor, too, was his friendship with two other young musicians marked out for future eminence—Parry, then an undergraduate at Exeter College, and Walter Parratt, who succeeded Stainer at Magdalen at this period.

The world of music was very near losing Lloyd during his latter days at Oxford. Discussing this in after years, he said: 'I was hanging on at Oxford, not knowing what to do. I coached fellows in various subjects—Political Economy amongst them. There was some idea of my becoming Inspector of Schools, and, *mirabile dictu*, an Inspector of Factories! But I became a private tutor—first to one of the Vernon Harcourts at Nuneham, and afterwards to the sons of Lord Inverclyde (then Mr. John Burns), of Cunard fame, at Castle Wemyss. . . . At Skelmorlie, on the Clyde, I sometimes played the organ in the Presbyterian Church.' Previously he had travelled as tutor to a pupil in France and Italy, and had made the most of his chances of becoming familiar with opera, attending almost nightly.

The year 1876 was a turning point in his career. During negotiations with a view to his appointment to the classical mastership of the Cathedral Choir School at Gloucester, Samuel Sebastian Wesley, then organist at the Cathedral, died. Lloyd had visited Gloucester during the previous year, and had played both pianoforte and organ to Wesley, who was much impressed, saying to Mrs. Ellicott during the organ performance, 'You prepared me for hearing a very fine pianist, but you never told me he was an organist; I haven't heard such playing as this for years.'

A tone-poem, 'Lights out,' by Julian Clifford, was performed under the composer's direction by the Harrogate Municipal Orchestra on September 17. It was written in memory of Ernest Farrar, whose 'Variations in G for pianoforte and orchestra on an old British sea-song' were also in the programme.

When Wesley died—April 19, 1876—the Dean and Chapter at once gave the vacant post to Lloyd. The appointment of a young and unknown man was much criticised, but the new organist speedily vindicated his selection.

The Gloucester organistship carries with it the office of conductor of the Three Choirs Festival, held at Gloucester every third year. Though inexperienced, Lloyd carried out the duties in 1877 and 1880 with conspicuous success. He remained at Gloucester for six years, two of his articulated pupils being G. R. Sinclair and Herbert Brewer, the latter succeeding his master.

From Gloucester Lloyd went to Christ Church Cathedral, Oxford, on the invitation of Dean Liddell. During this second spell at Oxford (1882-92) he took his Mus. Doc. degree, and played a very active part in the musical life of the University. In 1892 Barnby left Eton for the Guildhall School of Music, and Lloyd was invited to fill his place as Precentor and Instructor of Music. Here he worked with great and far-reaching success until his retirement in 1914. But retirement meant change of occupation rather than rest, for he was still active as a composer, and as an examiner for various public bodies, and in 1914 he resumed the cares of office by becoming organist at the Chapel Royal, St. James's Palace, a post which he held until his death.

Lloyd's compositions were chiefly choral, his works in this field ranging from songs for school and choral classes to festival cantatas. Among the latter were 'Hero and Leander' (Worcester Festival, 1884), 'The Song of Balder' (Hereford, 1885), 'Andromeda' (Gloucester, 1886), 'Alcestis' (Oxford, 1887), 'A Song of Judgment' (Hereford, 1891), 'Ballad of Sir Ogie and the Lady Elsie' (1894), &c., &c. Among the part-songs some of the most successful are those written for two-part and three-part female-voice choirs, a small form in which his vein of tunefulness was shown to great advantage. His instrumental works include an Organ Concerto (Gloucester, 1895), and a Festival Overture (Gloucester, 1898), some chamber music, an admirable Organ Sonata, and various short pieces of attractive character.

As a Church composer he was prolific and successful, his numerous anthems and services being distinguished by excellent matter treated with unflinching skill.

His death will be widely regretted, both as an accomplished and earnest musician and as a genial man who made many friends wherever he went.

The funeral took place at Eton, on October 21, when the following were among the mourners: Sir Walter Parratt, Sir Frederick Bridge, the Sub-Dean of the Chapel Royal, the Dean of Christ Church, the Rev. E. H. Fellowes, Dr. A. H. Brewer, Dr. C. Lee Williams, Prof. Buck, Mr. Oscar Street, representing the Madrigal Society, Mr. Claude Aveling, on behalf of the Royal College of Music, and Mr. Henry King, representing Messrs. Novello. Prof. Allen was unavoidably absent.

The following music was beautifully sung by the Eton College Chapel Choir: Croft's Sentences; Ps. xc. to Lloyd's chant in G flat; Anthem, 'Christ was delivered for our offences,' Lloyd. Hymns, 'Rock of Ages,' to Redhead's tune (with Lloyd's harmonization of verses 3 and 4), and 'Let saints on earth in concert sing,' to 'Dundee.' Mr. Basil Johnson was at the organ during the service, and Dr. Brewer played the 'Dead March' at the end.

A Quartet by Cyril Scott will be played at the Salle Gaveau, in Paris, on November 26, by the Philharmonic String Quartet.

## QUEENSTOWN CATHEDRAL.

### A POSTSCRIPT.

W.A.R. writes :

Mr. W. W. Starmer's admirable article in the October *Musical Times* on St. Colman's Cathedral, Queenstown, does justice to every point in detail, and to every person concerned, with one notable exception, viz., Mr. Starmer himself; for it is entirely due to him that Ireland leads the way in possessing the finest carillon of perfectly-tuned bells not only in the United Kingdom but also in the world. In a sense it is his own. He is its *fons et origo*. He advised its provision, drew up its specification, and supervised its erection. It represents to him the materialisation in a splendid way of a lifetime's study of bells and of bell acoustics. It is certain that he has done more than any other English musician to promote a better understanding of bells and carillons as instruments of music—unlimited in their mysterious and potent influences on human minds and lives. Until quite recent times the secrets of bell-harmonics were not known. Thanks to Mr. Starmer's writings and lectures, public interest in bells has been gradually awakened, and bell-founders have adopted the formula he has preached for so many years, viz., that 'A bell must be in tune with itself before it can be in tune with others.' Taylor's famous foundry at Loughborough has perfected the method of tuning bells scientifically, and it is in this direction that English bells are now pre-eminent in their absolutely exact intonations throughout the scale.

Mr. Starmer's practical knowledge of organ building has also been usefully applied to the improvement of the mechanical action between the clavier and the clappers of the bells, and M. Nauwelaerts, the Bruges carillonneur, was lost in admiration at the responsive action at Queenstown which enabled him to obtain all grades of expression, and the greatest rapidity of execution with the minimum of exertion. His famous carillon at Bruges is far less perfect in this respect. Listening to his three concerts in the sky one was impressed with the superiority of the perfected carillon, as a musical instrument, over the mechanical and mathematical processes of change-ringing, which, while an estimable and peculiarly English institution, has little or no musical significance. Its cadences are those of arithmetical progressions, but on a chromatic series of bells such as Queenstown possesses all things are possible. Not so with the far-renowned Shandon bells, which Mahony idealized as 'sounding so grand on the pleasant waters of the River Lee.' Fifteen miles away, their superb rival at Queenstown awaits its own poet.

Of course carillons are no new things. They are indeed very old and familiar institutions in the Low Countries. Dr. Burney was enlivened on his journey in 1773 by their sounds, and a hundred years later another well-known Englishman, the Rev. H. R. Haweis, was greatly impressed by their—in his opinion—superiority to chimes. Mr. Starmer has been their able advocate in later years, and to him indeed is due the credit of what would appear to be the commencement in earnest of a movement which in this country should have far-reaching development, not only in the manufacture of carillons, but also in the evolution of carillon-players and carillon-composers. Of the five carillons with claviers at present in this Kingdom, the last and greatest example in every respect is to be heard at Queenstown. Its fame will go out into all lands, sounding as it does so melodiously in one of the best-known gates to the New World. And in the orisons of all true bell-lovers should also be remembered the name of the present good Bishop of

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Cloyne, Dr. Browne, whose far-seeing enterprise has completed in Queenstown Cathedral with its wonderful carillon so magnificent a symbol of a living faith. Sunday, August 24, was therefore a day of ineffaceable memories. It was a day unsurpassed in the history of great religious ceremonials in Ireland.

When at last the evening came and the balm and benediction of the bells ceased, one final memory is of the great white building on the heights suddenly silhouetted in lines of lights which illuminated the outlines of the tower, spire, and pointed arches seaward. And surely the message of the bells was finely completed by this comply of the lights, shining upwards through the darkness.

#### NEW ORGANIST OF EXETER CATHEDRAL.

Dr. Ernest Bullock has been appointed organist of Exeter Cathedral in succession to the late Dr. D. J. Wood. He was educated at Wigan Grammar School, is a young man, still under thirty, and is regarded as a musician of high attainments and brilliant promise. Trained under Dr. E. C. Bairstow—then organist of Leeds Parish Church, now organist of York Minster—Mr. Bullock, acting as assistant to his tutor during the years 1906-12, gained an insight into Dr. Bairstow's successful methods of choir training and achieved fame as an organist. He took his Mus. Bac. degree in 1908, and secured the post of sub-organist of Manchester Cathedral, under Mr. Sydney H. Nicholson (now organist of Westminster Abbey), which post was thrown open to competition on the resignation of Mr. Coleman in 1912. At the early age of twenty-four, Mr. Bullock took the degree of Mus. Doc. at Durham. He joined the Army, and became captain in his regiment. Demobilised only in February of this year, he was a few months later appointed to St. Michael's College, Tenbury.

M. B.

#### YORK MINSTER CHOIR SCHOOL.

Joseph Laurence Slater, age sixteen, senior chorister in the York Minster Choir, has successfully matriculated as a student in music at Durham University; and Edward Leslie Wright, age fourteen, solo-boy in the Minster Choir, has gained the third place in 'Honours' in the College of Preceptors' Preliminary Certificate examination on a list of 436 candidates, with distinction in six subjects. Since Easter, 1923, 245 pupils of the above School have successfully passed examinations of Durham University; the College of Preceptors, London; Trinity College of Music, London; and the Civil Service, including one 'National Prize,' and twelve 'Exhibitions' in the Theory of Music.

Mr. Christopher E. Rowley has resigned from the post of organist of St. Augustine's, Pendlebury, which he has held for thirty-four years. He began his musical career as a choir-boy at Christ Church, Harphurey, where he subsequently became organist and choirmaster, and also acted in a similar capacity at various other churches, before taking up his duties at Pendlebury. A prolific and versatile composer, he from time to time issued contributions to Church music, cantatas, operettas, and songs, amongst the latter being twelve songs by Heine and others, and settings of the lyrics of the Lancashire poet Edwin Waugh. He is, however, best known to the older generation of music-lovers as the founder of the Musical Union which flourished in the 'eighties and 'nineties—giving its concerts in the Old Gentlemen's Concert Hall—an organization which helped to develop not only the vocal, but the histrionic talent of its members by the production of several operettas and burlesque-operas, including 'Eulalie,' 'The Early English Ring,' 'The Dragon of Wantley,' and 'Tilburnia, or The Spanish Armada,' from Mr. Rowley's facile pen.

Mr. Edwin Stephenson is now giving a series of recitals at St. Margaret's, Westminster, on Saturdays, at 5.30. The programmes from October 4 to December 13 are published as a four-page leaflet, and show many features of interest. There is a good sprinkling of unfamiliar modern works, especially by Franck, Vierne, Widor, Barie, and other French composers. Perhaps the most unusual part of the scheme is the inclusion of the whole of the 'Little Organ Book' of Bach. The forty-five pieces are played in groups of four or

five, the groups having to do with a season of the Church's year. Reference is made to the pages in the Novello Edition of the 'Little Organ Book,' so that students and others interested may be aided in their understanding of these beautiful miniatures. Such systematic playing of the whole series is an admirable piece of educational work of which organists should take full advantage.

Julius Harrison's 'Harvest Cantata' received its first performance at Norwich at Unthank Road Baptist Church, on Thursday evening, October 2. The choir was augmented, and the singing throughout was well balanced. The soloists were Miss Gertrude E. Crotch and Mr. Allan Thompson. Mr. Fred F. Golden presided at the organ, and the organist (Mr. Cyril Pearce) conducted. Mendelssohn's 'Hear my Prayer' also received a very sympathetic performance. A collection in aid of the Church Restoration Fund amounted to £6 2s. 3d.

Three organ recitals of British music have been arranged for Saturday afternoons, November 22, December 6, and December 20, at St. Stephen's, Walbrook, at 3 p.m. The first will be given by Mr. F. W. Holloway, the second by Mr. E. Stanley Roper, and the third by Mr. F. W. Satton. Collections will be taken for the Y.M.C.A. Musicians' Fund. The recitals are in connection with the University Extension Lectures on 'The Story of British Music,' now being given by Mr. Percy Scholes, at 28, Red Lion Square, on Thursday evenings.

At the invitation of the Rev. H. R. L. Sheppard a Hymn Festival will be held at St. Martin-in-the-Fields, on Saturday, November 29, at 3.0, under the direction of Mr. Martin Shaw, with Mr. W. J. Kippis at the organ. Church choirs, clergy, and people are cordially invited, and are asked to communicate with the Precursor of St. Martin's (the Rev. A. H. R. Robinson), giving numbers expected to attend, and stating if possible how many of each voice, in order that seats may be reserved.

After a lapse of five years the amalgamated choirs of St. Andrew's, St. Edward's, St. John's, All Saints', Romford, and Hornchurch Parish Church, assisted at the Dedication Festival of St. Edward's Parish Church, Romford, on October 16, 1919. Stanford's Evening Service in B flat and Mendelssohn's 'O come, let us worship' were sung. The soloist was Mr. Fred. P. Hammond (late solo-tenor of St. Michael's, Cornhill). Mr. Henry Disney was at the organ, and Mr. A. C. Chappell-Haverson conducted.

Old friends of Mr. Jesse Timson will be interested to hear of his retirement from the post of organist at the First Church of Otago, Dunedin, New Zealand, after thirty-one years' service. Mr. Timson's laying aside the cares of office was made the occasion of a handsome presentation from congregation, choir, and presbytery, with many cordial expressions of appreciation and goodwill.

Mr. C. E. Blyton Dobson has recently given his five-hundredth recital at the Nottingham Central Mission. The occasion was celebrated by a programme consisting of pieces written for the occasion—Festal March, A. G. Colborn; Allegretto Scherzando, C. E. Blyton Dobson; and a Fantasy by E. A. Ireland.

Mr. Arnold Goldsbrough, who has made a name for himself by his playing at the Manchester Tuesday Mid-day Concerts, has vacated his position as assistant-organist of Manchester Cathedral, to take up the post of organist at St. Anne's, Soho.

Under the auspices of the Church Music Society, Mr. Harvey Grace will give a lecture-recital at St. Mary Magdalene's, Munster Square, N.W., on Saturday, November 1, at 3.30, on 'Organ music based on ecclesiastical themes.'

Mr. Harold E. Darke took his Mus. Doc. degree at Oxford on October 16.

#### ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Allegro Maestoso and Cantilène from Symphony No. 3, *Louis Vierne*; Romance, *Lemars*; Two Sketches, *Schumann*; Prelude on 'Hanover,' *Parry*.

Mr. J. A. Meale, Central Hall, Westminster—Theme with variations, *Faulkes*; Concert Overture, *Hollins*; Gothic Suite, *Boellmann*; Sonata No. 1 (first movement), *Rheinberger*.

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Overture in C minor, *Hollins*; Chant de Mai, *Jongen*; Sonata No. 6, *Mendelssohn*; Canzonet and Caprice, *Bernard Johnson*; Finale, 'Sonata Britannica,' *Stanford*; Prelude on 'Martyrdom,' *Parry*.

Mr. Herbert Walton, Glasgow Cathedral—Concert Fugue, *Krebs*; Passacaglia, *Rheinberger*; Scherzo (Symphony No. 4) and Toccata (Symphony No. 5), *Widor*; Funeral March ('Twilight of the Gods'), *Wagner*.

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—Concert Overture in F, *D'Eury*; Matin Provençal, *Bonnet*; Marche Serieuse, *Selby*; Allegro and Romance, *Schumann*; Prelude on 'A Stronghold Sure,' *Faulkes*; Minuet, *Borowski*; March for a Church Festival, *Best*; Intermezzo, *Rheinberger*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z. (six recitals)—Scherzo, *Barnett*; Symphony in D minor, *Guilmant*; Theme with variations, *Faulkes*; Andante Espresso, *Elgar*; Symphony No. 1, *Vierni*; Pastorale, *Franch*; Dithyramb, *Harwood*; Impromptu, *Lyon*; Prelude and Fugue in D, *Bach*; 'Oak Pageant' ('Forest Studies'), *Rideout*; Marche Héroïque, *Saint-Saëns*; Overture in F, *Wolstenholme*.

Mr. Herbert Ellingford, St. George's Hall, Liverpool (four recitals)—Grand chœur Dialogue, *Gigout*; Dithyramb, *Harwood*; Finale (Symphony No. 4), *Widor*; Andantino in modo di canzona, *Tchaikovsky*; 'The Pilgrim's Progress,' Parts 5 and 6, *Ernest Austin*; Adagio and Allegro (Sonata No. 4), *Bach*; Fantasia and Fugue, *Parry*; Introduction and Fugue, *Reubke*; Londonderry Air, arranged by *L. Hamand*; Shepherd's Hey, *Grainger*; Prelude to 'Colombo,' *MacKenzie*.

Mr. Albert Orton, Newport Parish Church, Isle of Wight, (two recitals)—Sonata in F, *Silas*; Finale in D, *Lemmens*; Minuet and Trio (Symphony in G minor), *Sterndale Bennett*; Andante in F, *Wesley*.

Mr. Fred Gostelow, Luton Parish Church—Prelude and Fugue in D minor, *Mendelssohn*; Melody, *York Bowen*; 'Elles,' *Bonnet*; Berceuse and Finale (Suite No. 2), *Driffill*.

Mr. Louis A. Hamand, Malvern Priory Church (two recitals)—Allegro Marziale, *Frank Bridge*; Fuga alla Giga, *Bach*; Allegretto from a Concerto, *Handel*; Choral Song and Fugue, *Wesley*; Improvisation on 'Now thank we all our God,' *Karg-Elert*; Finale from Symphony No. 6, *Tchaikovsky*.

Mr. B. Langdale, St. George's, Barnsley—Sonata Eroica, *Stanford*; Serenata, *Moszkowski*; Nocturne, *D'Eury*; Caprice, *Faulkes*; Toccata, *Widor*.

#### APPOINTMENTS.

Captain P. W. de Courcy Smale, organist of Wigan Parish Church.

Mr. G. F. Robertson, organist and choirmaster, Parish Church, Hineckley.

## London Concerts.

BY ALFRED KALISCH.

The month of October saw the beginning of a concert-season of unusual vigour, and, on the whole, of great prosperity. The result has justified neither the optimists who foretold an unexampled boom, nor the pessimists who feared a doleful slump. Except for the absence of artists from enemy countries, everything connected with London concert-giving has once more assumed its pre-war physiognomy. A very remarkable feature, however, is the great change in Saturday afternoon concerts. The bigger artists used to avoid this day. Now they scramble for it, with results distracting to the chronicler who thinks it his duty to deal with everything. Here a word should be said about the Sunday evening concerts organized by Mr. Bliss and his committee at the Lyric Theatre, Hammersmith, a previously obscure district recently discovered by artistic London. Decentralization is a very good thing in that it fosters a concert-going habit. There must be thousands of people in Greater

London who after their day's work would gladly go to concerts within easy reach of their homes, but who shun a journey to Central London, or do not want to stay in town and return home after midnight.

#### PROMENADE NOVELTIES.

The Promenade Concerts have supplied us with a good many new works of all schools and all degrees of merit. The first in order of time after the close of last month's record was Tcherepnin's Quartet for four horns (September 23), which is pleasant, extremely well written for the instruments, and not at all advanced. In quite a different category is Lord Berners's 'Spanish Fantasy' (September 24). It is undeniably clever, and shows a real instinct for handling piquant rhythms, and a complete knowledge of the most modern idiom. Half the audience insisted on treating it as a musical joke. Whether the composer intends it as such or not there is no evidence to show. On September 25 an orchestral Rhapsody, 'The Culprit Fay,' by Henry Hadley, the American composer, was much applauded. It is a solid piece of work, not without fancy, but not greatly original. Perhaps originality on such a theme is impossible.

Mr. J. R. Heath had aroused pleasant anticipations by some of his smaller works inspired by his experiences in the Balkans. His orchestral Rhapsody, 'The Slopes of Kaimatchalem' (October 8), did not quite fulfil them. It is ingenious enough, but lacked the distinctive note. Mr. Eric Coates's Suite, 'Summer Days' (October 9), is extremely pleasant, adroitly put together, and delicately scored. One other new work of British origin has to be chronicled, and one quasi-novelty. On October 17 Sir Henry Wood handed over the orchestra for a few minutes to Mr. Howard Carr, who conducted his new orchestral piece, 'The Jovial Huntsmen.' Mr. Carr was the great friend of Mr. Randolph Caldicott, whose pictures illustrating this old song have become famous. In his new piece Mr. Carr shows the same talent for pleasing, easily intelligible musical description as his 'Three Heroes,' which was so popular last year, and the music flows as readily, while at the same time it is of more solid texture. The sections that deal with the grunting pigs and the 'Lunnon Aldermen' are very happy bits of humour, and there is more real fancy in the description of the scarecrow. On the same evening Mr. Ranalow sang admirably three West Country folk-songs collected by Mr. Cecil Sharp ('Come, all ye Christian men,' 'Bingo,' and 'Admiral Benbow'), scored by Dr. Vaughan Williams.

The last novelty, not last in point of time, to be mentioned is Florent Schmitt's orchestral piece, 'Rêves' No. 1 (October 16). It is interesting chiefly because it shows that Mr. Schmitt has now sworn allegiance to the modern French School, from which he had held aloof, preferring more solidity of structure and melodic outline. He has learned all that can be taught about the idiom, but he hardly seems to talk it with conviction yet. As a man who speaks a foreign language perfectly yet generally betrays an accent when he gets excited, so Mr. Schmitt reverts to his old ways in his climaxes. It is to be hoped, too, that his subsequent dreams may be more comfortable.

Before leaving the Promenade Concerts it is well to call attention to the wise policy of those concerned in arranging repetitions of works which have been successful. Unique in this respect is Miss Howell's 'Lamia,' which has been heard no fewer than five times. It was played at the first Symphony Concert on October 11, and Casella's 'Le Couvent sur l'Eau' has been in the programme of a Sunday Concert and a Symphony Concert.

## NEW FEATURES.

Considerable success has attended the experiment of repeating the Sunday afternoon programme on Sunday evenings. It is pointed out, too, that there is now a special rehearsal for the Sunday concerts, so that there is reasonable expectation of hearing exceptionally finished performances on Sunday night.

In this connection it is worth mentioning that, according to the best authority, extra rehearsals and the raising of orchestral salaries have increased the cost of the Queen's Hall Orchestra by, roughly, £120 a week. This is sufficient justification, if any is needed, for increasing the price of the Promenade to 2s.

## OTHER CONCERTS.

At the first Queen's Hall Symphony Concert on October 11, the programme included, besides the repetition of 'Lamia' already referred to, Berlioz's 'Fantastic' Symphony and Tcherepnin's Concerto (with M. Moiseiwitsch playing the solo part wonderfully), and solos by Madame Kirkby Lunn. The novelty was the 'Ditirambo Tragico' of Malipiero. It is not remarkable for any quality except that of creating an intensive effect by relentless insistence of rather brutal rhythms, which justifies the title 'Dithyramb'—but it was difficult to discover any element of tragedy, unless the composer meant to imply that people who danced so wildly are bound to come to a bad end. Perhaps a warning to Jazzers!

The Ballad Concerts of Messrs. Chappell at Queen's Hall, of Messrs. Boosey at the Albert Hall, and of Messrs. Enoch at the Central Hall, Westminster, have begun, and prosper. Their standard is higher than it was. The Albert Hall Sunday Concerts are now varied—Madame Melba appeared at one (September 28) and had a crowded hall. At another there was a Wagner Concert by the Albert Hall Orchestra, under Mr. Landon Ronald.

The first appearance after a long interval of Madame Tétrazini at the Albert Hall (September 21) was a huge popular success. Madame Clara Butt gave a Saturday concert on October 4, and in spite of the strike there was a very large audience.

## RECITALS.

It is impossible to attempt even a bare record of all the recitals of the month. Among pianists who have played the most important have been M. Moiseiwitsch, Mr. Lamond, and Signor Busoni. The last-named had not been heard here since 1914. At his rentrée at Wigmore Hall (on October 15) he was in a cloud-compelling mood—less vehement than of old, but really stronger, with more tenderness. His own 'arrangement' of some of the 'Goldberg' Variations of Bach opens up the whole question of the justification for such treatment of the classics. Be that as it may, there can be no doubt that his playing was amazing. Such virtuosity in part-playing is almost incredible, and in spite of the modern technique the Bach spirit was not violated. His playing of Beethoven's 'Hammerklavier' Sonata was also bewildering. One has seldom heard more tenderness and beauty (and less obscurity) in the slow movement. But has any artist ever succeeded in convincing us that it is not too long?

At her recital Miss Myra Hess, besides playing Mozart flawlessly, introduced an effective and characteristic 'Phantasy' by Bax, composed some time ago. Mr. York Bowen gave his first recital since the war, and played with admirable lucidity and strong technique. His own Studies are interesting, but not all suited for the concert room. His 'Serious Dances' are charming—especially the second—and should find a place in the repertoire of pianists who want

British works. Mr. York Bowen's offer of a prize for a pianoforte work by a native composer is interesting too.

Among new-comers, Miss Helen Guest, a young pianist from Sheffield, deserves mention. She has a tone of remarkable volume for a young lady, and a broad healthy style. With more restraint she will go far. Miss Margaret Izzard, a young violinist, made an excellent impression by reason of her strength of temperament.

## VOCAL RECITALS.

M. Mischa Léon had an exceedingly interesting programme at his recital at Æolian Hall on October 16. He is among the most musicianly and versatile singers now before the public, and knows how to gain the sympathies of his hearers. Some of the Scandinavian songs he sang deserve special attention from singers, as does Mr. Julius Harrison's new song, 'When Fiammetta sings.' Miss Dora Gibson, who made her reappearance (on the 14th ultimo), has returned after operatic success in America, and has developed into an effective concert singer. She proved her wide range of expression by being equally good in John Ireland's new song, 'The Adoration,' and Frank Bridge's 'Love goes a-riding,' which are respectively at the extreme ends of the emotional gamut.

The series of revivals of Gilbert and Sullivan's operas at Princes Theatre is one of the striking features of the season. So far 'The Gondoliers' and 'Iolanthe' have been drawing crowded houses, and no doubt the remaining pieces will do equally well. Their vitality is really one of the wonders of musical history. London playgoers—who are as a rule, it seems, born with a narrow mental outlook, extending only a mile or so in each direction from Charing Cross—talk as if these operas had just been dug out again, forgetting that they have never ceased to be popular in the Provinces, the Colonies, and even suburban London for thirty years at least.

It may be that in some other planet a better form of light opera exists, but it is impossible to think of any in this world. The music is still fresher than that of any musical comedy (or kindred work) produced since Sullivan wrote, and Gilbert's humour—even though the recipe now seems fairly obvious—still moves us to laughter. The works are not all perfect, naturally, but it is hard to see what good is done by belittling them, especially as those who scoff cannot even pretend to suggest a substitute.

The fact that owing to the railway strike the D'Oyly Carte Company had to fly from Bristol to London, in order to appear in London in 'The Gondoliers' on September 29, deserves mention as establishing a precedent in musical history.

The principal parts fall to Mr. Henry Lytton, the most experienced of Savoyards, and as the Grand Duke in the 'Gondoliers' and the Lord Chancellor in 'Iolanthe' (which was revived on October 20) he struck the right keynote. Mr. Sheffield (as the Grand Inquisitor and Private Willis) and Mr. Sydney Granville (Duke's Drummer and Strephon) are valuable recruits to the Company, and Mr. Derek Oldham and Mr. Frederick Hobbs are very capable singers and actors. Miss Bertha Lewis (Duchess and Queen of the Fairies) ably keeps up the old Savoy tradition, and Miss Helen Gilliland, Miss Nelly Briercliffe (a particularly dainty Iolanthe), and Miss Elsie Griffin have all the charm (so different from the odious airs and graces of the musical comedy leading lady) which Gilbert and Sullivan requires. Miss Briercliffe's singing of the pathetic appeal to the Chancellor in the second act of 'Iolanthe' should be specially praised.

Mr. Geoffrey Toye is doing his work as conductor conspicuously well. He has made many of us realise afresh how beautifully the operas are scored. He has never-failing vivacity and the right sense of musical humour. The chorus is certainly among the very best heard on any London stage for many years. The singing of the Peers' Chorus in *Iolanthe*, for instance, would have done credit to any Grand Opera performance anywhere.

#### GUILHERMINA SUGGIA.

Among the outstanding recitals announced for the autumn season are three by Madame Suggia, the famous 'cellist, whose portrait we give below.



Photograph by

Sydney J. Loeb.

### New Music.

BY WILLIAM CHILD.

#### SONGS.

- It was a lover and his lass.* By Edward German.  
*A Daffodil Wedding.* By W. G. Ross.  
*The Raiders.* By Bromley Derry.  
*Four Shakespeare Songs.* By Reginald Steggall.  
*Folk-Songs of English origin.* Collected in the Appalachian Mountains. By Cecil Sharp.  
 [Novello & Co.]  
*Songs of a Roving Celt.* By C. Villiers Stanford.  
 [Enoch & Sons.]  
*My Gostly Fader; As ever I saw; The Bayley berith the bell away.* By Peter Warlock.  
 [Winthrop Rogers.]

Mr. Edward German's incidental music for the production of 'As You Like It' at St. James's Theatre in 1896 contained among other good things a delightful duet for soprano and contralto, 'It was a lover and his lass.' This has now been arranged as a solo, and a first-rate solo it is, with the lilting vocal part and dainty accompaniment that we have learned to expect from the composer at his best. The solo version is published in two keys, for mezzo-soprano and soprano.

There is a hint of Edward German in Mr. Ross's 'A Daffodil Wedding.' The material is tuneful, the rhythm bright, and the whole moves in neat and fluent style. It is suitable for a high voice. Baritone and basses with a taste for the bellicose should be able to make a great effect with 'The Raiders' (a song of the Norsemen). It is duly fierce, and thoroughly martial without the conventional martial figures. Both singer and pianist are well served with music which is rousing but not difficult.

Shakespeare is still a fount of inspiration to composers, and it is safe to say that the best of his lyrics will always be

appearing in fresh musical dress. Mr. Steggall is a composer from whom we expect complex works of pronounced modern flavour. Here we have him in simple mood. The vocal part of his four Shakespearean songs has much of the character of the old English ditty. The accompaniments are also on simple lines, but are made interesting and effective by many happy little touches. The lyrics set are 'Hark! hark! the lark,' 'Who is Sylvia?', 'Take, O take those lips away,' and 'Orpheus with his lute.' All are on the brief side, with very little repetition of words. 'Hark! hark! the lark' is an animated little song, with a slight but telling accompaniment. It contains no accidentals. 'Who is Sylvia?' is also diatonic—indeed, it has a strong modal flavour—and again the composer shows his ability to obtain a great deal of effect with very slight means. 'Take, O take those lips away' strikes a more expressive note. It is in 5-4 and 4-4 time, with feeling expressed in a reticent manner, but certainly expressed. Perhaps the most attractive of the set is the last, 'Orpheus with his lute.' The change from G major to B flat and back again for verse 2 is as effective as it is surprising. The only blemish in this charming song, it seems to me, is the pause after 'heart' towards the end. A common misreading of the line is to regard the word 'killing' as a verb instead of an adjective. A musical setting should make the meaning clear by being phrased thus:

'In sweet music is such art;  
 Killing care and grief of heart  
 Fall asleep—or, hearing, die.'

This fault apart, these simple and pleasant settings call for nothing but praise.

The first result of Mr. Cecil Sharp's recent visit was a volume of songs and letterpress, written in conjunction with Olive Dame Campbell, and published in 1917 by Putnam's. From this volume of 122 songs and 323 tunes he has now selected a dozen, and provided them with pianoforte accompaniments full of interest, but well in keeping. The melodies of the ballads are of the straightforward type suitable for singing to narratives consisting of a good many verses. The modern ear demands variety, and Mr. Sharp has wisely provided accompaniments for sets of two or three verses, instead of making one setting serve for a number of consecutive verses. The song-tunes are more highly developed and expressive. Particularly fine melodies are those of 'The false young man,' and 'Now once I did court.' The tonality of the latter is striking—F major with some unexpectedly flattened E's and A's. The 'Riddle Song' is very quaint and bright. The whole collection is worth attention by all who can appreciate fine melodies and deftly written accompaniments. As a witness to the purely musical interest it may be mentioned that I recently heard the set played straight through as a pianoforte duet, the voice part in the higher reaches of the keyboard, to the great delight of the assembled company—all musicians of a rather critical type. It should be added that the songs are mostly for medium voice, and that Mr. Sharp has added an interesting preface and notes.

Sir Charles Stanford is as prolific as ever, and this set of songs show him in his best vein. There are five, the words being from a collection of poems by Murdoch Maclean, and it follows that the Celtic flavour is very pronounced throughout both in words and music. In 'The Pibroch' a fragment of a pipe tune plays an important part, but nothing is more impressive than the simple ending. 'The Pibroch' is one of the most successful songs the composer has written. Less obviously striking but equally good are 'The sobbing of the Spey,' and 'No More,' the latter a wild lament in which harp passages are a prime feature. In 'Assynt of the Shadows' there are some subtle harmonic effects, especially in the close juxtaposition of B flat minor and D minor. The set is one more reminder of Stanford's high position among the great song-writers.

Peter Warlock is a composer new to me. His three songs are remarkable pieces of work. The words of the first are from a 15th century Rondel attributed to Charles d'Orléans. Those of the second and third come from early English sources, *videlicet* the Harleian MSS. All are very quaint, so much so that it seems inadvisable to print them in their archaic form—a form which calls for explanatory footnotes, and so is suitable for the reader rather than for the hearer.

Mr. Warlock (*is it a nom de plume?*—if not, it ought to be) has caught the spirit of the words perfectly. All three are first-rate, but the palm must go to 'As ever I saw,' which is as delightful a modern-antique as ever I heard.

## PIANOFORTE MUSIC.

*Theme and Six Diversions.* For pianoforte duet and pianoforte solo. By Edward German.

*Valse Lyrique.* By Percy E. Fletcher.

[Novello & Co.]

*The Good-humoured Ladies.* By Scarlatti-Tommasini.

[J. & W. Chester.]

*The Joyful Homecoming.* By H. Balfour Gardiner.

[Forsyth Brothers.]

*First Bagatelle, Pastoral (No. 1).* By Cyril Scott.

[Elkin & Co.]

Among recent orchestral novelties, one of the most successful has been Edward German's *Theme and Six Diversions*. The composer has been well advised in arranging them for pianoforte solo and pianoforte duet, in which forms they will surely make a wide appeal. The solo version is fairly difficult, needing a brilliant style. As a duet, the music is well within the powers of moderately endowed players. Has German ever written two more attractive movements than the Gipsy Dance and the Waltz of this work? I doubt it. Nothing is more surprising than the ease and naturalness with which the somewhat ecclesiastical theme is developed into a couple of piquant dances. Readers who have heard the work played by an orchestra may fancy that its success was due largely to the glittering brilliance of its instrumentation. These pianoforte versions prove that the dress matters very little. The music's the thing. Here it is so fresh and tuneful that it will make friends, whatever the medium of its performance.

Mr. Fletcher's 'Valse Lyrique' is a transcription of his popular song 'The Smile of Spring,' and is a pleasing piece of salon music, of moderate difficulty.

The music of 'The Good-humoured Ladies' needs no introduction to the numerous Londoners who have enjoyed it at the Russian Ballet. They will be glad to have a pianoforte edition. It consists of about twenty of Scarlatti's best harpsichord pieces, and so needs no further recommendation.

Mr. Balfour Gardiner's 'Joyful Homecoming' is a piece which was so successful on its first performance at the Promenades that it received the rare honour of an encore. The composer has arranged it as a pianoforte solo, in which form its cheerful strains should reach a wide circle. It presents no difficulties save in the matter of chord playing, a good accommodating grasp being needed to obtain the right sonority.

Mr. Cyril Scott's 'Bagatelle' and 'Pastoral' are easier to play than most of his pieces. They contain a good deal of wayward charm, and not a little that is merely perverse. The best feature in the 'Bagatelle' is its fluid rhythm. I wish Mr. Scott would write some pieces minus shifting sevenths, ninths, and thirteenths. They were so surprising once upon a time, but they have long since become a convention, and a cloying one at that.

## ORGAN MUSIC.

*Fantasy in A. Carillon in A flat.* By J. A. Sowerbutts.

[Novello & Co.]

Two very bright and tuneful pieces. The Fantasy is the longer and more ambitious, with three capital themes, not too well contrasted perhaps, as they have all much the same gait. The first and third are combined with excellent results on page 9. Mr. Sowerbutts is at his best in writing of this kind. It has much of the quality of chamber music. There is some neat canonic treatment here and there, an especially effective bit being that over the dominant pedal at the end. Here a good tuba can be made the most of. The Fantasy is moderately difficult, and is suitable for voluntary and recital purposes.

The Carillon is a recital piece pure and simple. It is an ingenious treatment of a tiny *ostinato* consisting of the notes E flat, D natural, and F—really an ornamented E flat, the dominant of the piece. This chiming figure is played on the choir with 8-ft., 4-ft., and 2-ft. stops, while the right hand and pedals discourse fluently and melodiously. The three

notes are invested with great variety and interest, but there is nothing farfetched. Relief is provided by a middle section in B major, wherein the chime has a rest. The 'Carillon' should be popular. Mr. Sowerbutts is an organ composer of whom a good deal more will be heard, unless I am mistaken. The only fault to find with him at present is a tendency to suspend animation before the entry of a new theme. Such halts are convenient for registration purposes, and are unobjectionable so long as they do not make themselves felt as halts. It is possible to 'carry on' over such points, just as a good singer appears to be singing through rests, and even interludes. When he is over these danger points, and well under way, Mr. Sowerbutts's writing is so excellent that his future work will be looked for with interest.

## Letters to the Editor.

## WESTMINSTER ABBEY SPECIAL CHOIR.

SIR,—The response to the appeal for members of the above choir, which was made known through the courtesy of the Press, has been most gratifying as regards both the number and the capacity of those who have come forward. The choir is nearly complete, and rehearsals are commencing forthwith. Arrangements are being made for the following performances: Monday, December 8, at 8.0, 'Israel in Egypt'; Monday, March 22, 1920, at 8.0, 'St. Matthew's Passion'; Monday, June 7, at 8.0, Unaccompanied Motets.

It is now exigent to appeal to music-lovers, who may not themselves be performers, for an equally encouraging support on the financial side. In a venture such as this there are necessarily certain heavy expenses which will not again recur; but if the music is to be performed in the best possible way, it is hardly to be expected that even the current expenses will regularly be met by the collections alone. We therefore ask, first of all, for donations; but in order that we may be able adequately to meet the initial expenses, these should amount to at least £300. Secondly, we ask for annual subscriptions, in order that we may have a reserve fund to cover current expenses; annual subscribers will be entitled to three tickets for each performance in respect of each guinea subscribed. Thirdly, we ask for a guarantee fund; guarantors will be entitled to one ticket for each performance in respect of each half-guinea guaranteed. In the event of a deficit, the loss will be divided amongst the guarantors *pro rata*.

Donations, subscriptions, or offers to guarantee, should be sent to The Receiver-General of Westminster Abbey, The Sanctuary, Westminster, S.W.-1. Cheques should be made payable to the 'Westminster Abbey Special Choir Fund.'—Yours, &c.,

SYDNEY H. NICHOLSON

(Organist and Master of the Choristers, Westminster Abbey).

## MR. NEWMAN AND SCRIBAN.

SIR,—After succumbing to an uncontrollable fit of laughter during a recent performance of Scriabin's 'Prometheus,' I feel myself entitled to the honour of belonging to the species known as the 'plain man' (who rises in revolt) referred to in Mr. Newman's criticism in the *Evening Standard* of September 24. I am told that I do not listen with my imagination and that my ear will tolerate any discord so long as it is the necessary and natural medium of an idea. Be that as it may, I am certain that as long as I am equipped with the brace of ears that I have at present I shall come no nearer toleration than laughter when a theme on the trumpets leaps out at a tangent, as it were, and cocks a snook at me from mid-air, or when a combination of cymbals and dinner gongs proclaim the 'ardours and ecstasies of realised and unrealised desire.'

But is not Mr. Newman somewhat inconsistent, or is it merely that he has turned a complete mental somersault during the last ten years? In his book on Strauss, written in 1908, he says *à propos* the 'Don Juan' 'dying shudder and the 'Don Quixote' 'dying sigh': 'But it is one thing to extend the scope of musical speech in this legitimate way and quite another to make a bogus extension by merely tacking a literary label on to a handful of notes that cannot possibly be made to mean what the label says they mean' (italics are mine). He then goes on to point out that 'when Strauss writes a sequence of notes and tells us that it is meant to

signify a feeling of satiety in Don Juan's heart, we are bound to tell him that it does nothing of the kind—there is no congruity between the literary label and the musical phrase. Further: 'So again with the theme of "disgust" that blares out in the trombones at the end of the section descriptive of Delights and Passions in "Also sprach Zarathustra." In the first place this no more suggests disgust than it does toothache; and when at a later stage he brings in the theme in diminution and asks us to see in this the partly convalescent Zarathustra making sport of his previous depression of spirits, we can only say that we are unable to oblige him. All we are conscious of is that a sequence of notes that had very little meaning to begin with is now being made unnecessarily ugly and ridiculous.'

After this we can only conclude that in those prehistoric days Mr. Newman had not yet learned to listen with his imagination. But nothing can stem the tide of Mr. Newman's greedy intellect once it gets going, and now he 'wonders that the ordinary language of music should ever have been so transformed as to make it capable of saying the things Scriabin makes it say—of suggesting these primitive depths and ethereal heights, of finding a voice for the growing pains of the cosmos, &c., &c. In other words, Scriabin's music apparently presents an exception to the otherwise immutable basis of the most enlightened culinary research: what's sauce for the goose is sauce for the gander.

Mr. Newman is so fond of pulling other people's legs that I am sure he will not mind my making his nether extremities undergo a respectful process of telescopic haulage, as he knows quite well that no one admires and recognizes more than this particular 'plain man' the immense spiritual services which he has rendered to the cause of music. It is just another instance of the exception proving the rule.—Yours, &c.,

14, Craven Hill, W. 2.

September 25, 1919.

ROBERT E. LORENZ.

#### ITALY'S VOCAL TRADITION.

SIR,—May I be permitted to express my appreciation for the truth and insight displayed in Mr. Cesari's article 'Italy's Vocal Tradition,' and at the same time to give a few facts which may interest the student of things musical?

After one has studied—say in Germany—for many years, the first thing that strikes the new student in Italy is the ease with which all singers, both male and female, take their top-notes. Every tenor has a 'high C,' whatever else he has not, and every coloratura of the humblest calibre sings E in Alt in Gilda's aria 'Caro nome,' with a security and facility which puzzles the newcomer.

The public has been fed on these ambitious soarings, as well as on the falling into chest notes of the dramatic soprano, for instance, at the end of Santuzza's aria 'Voi lo sapete, o Mamma.' They expect these things, in fact they demand them of the artists, and no one dreams of refusing such luxuries. Therefore, to the smallest provincial opera-house, tenors and sopranos go armed with the accessories, knowing full well that whistling or ridicule will follow if Manrico does not deliver a long sustained Doh in 'La Pira' or 'Il Trovatore,' or Lucia fails finally to go mad on the E in Alt in the wonderful cadenza.

To us, trained in the ideal that an even voice and equal quality throughout are the chief requisites, these spasmodic outbursts come almost as vulgarities, after a very mediocre performance of an aria. But, with time, one's ear becomes accustomed to these points or rather finesse in art, and then like the rest of the people we wait through long, badly sung operas for just these two or three stunts, actually counting the bars of 'Spirito Gentil' ('La Favorita') to see if the tenor can do the traditional four lines in one breath. 'To such base uses . . .'

Thus, on the surface, it seems that limitation or difficulty of range is quite eliminated from the Italian vocal vocabulary. But all this is very far from constituting 'bel canto,' though it certainly helps when other qualities are present.

I have never heard more indifferent singing than at Milan, during the years 1915-18. There were great exceptions—but not Italian ones—namely, two beautiful tenor voices, Hockett (United States) and Di Giovanni (Johnson) from Canada—men whose names will soon become world wide as true exponents of the real Italian school of singing.

Just before his death, Sabbatini himself said to an English pupil, that Italy had long since lost the art of imparting the 'bel canto,' and pointed out that within the last decade this great land of song and story had produced only one singer of any note, namely Rosina Storchio, and she herself could not be counted among the stars of the very first magnitude—that is, she does not twinkle in the same sphere as Patti, Melba, Sembrich, or Hempel.

Another fact worth pondering over, physiologically, is the undeniable luscious beauty and extra superiority of the Italian male voice in contrast with the white, hard quality of the female. It seems incredible, but it is nevertheless true, that Signorina Muzio, in 1916, was the first Italian woman to sing in a Puccini opera at the Metropolitan Opera House of New York, where the stars of every nationality shine forth in dazzling splendour.

She appeared in 'Tosca' then, war conditions preventing Destinn and others from leaving Europe, and the American manager himself, discussing this phenomenon with me, said that the Italian men were peerless where voice was concerned, but the women were very indifferent. Look at your opera programmes before the war. The prime donne were Melba, Destinn, Hempel, Von der Osten, Dux, Matzenauer, Schumann Heink, *ad infinitum*—not one Italian name. The men, however, ran thuswise: Caruso, Martinelli, Scotti, Tito Ruffo, Zenatello, Sammarco, &c.

It is a very curious thing—perhaps some one can explain this to us.

The cult of Wagner naturally hindered the Italian in competing outside his own shores, for there was the bar of language, Germany being a *pons asinorum* for these warm, sunny Southerners. But Puccini, Verdi, &c., had no such obstacle. And though modern music, such as Wagner, may be easier to sing, being more declamatory and abrupt than the old Italian style, it is infinitely more difficult to learn. And here again Italy fails, as the training in general is not severe enough on the purely musical side. Months instead of years are lightly devoted to acquiring the necessary artistic equipment, with the result that, before the war, one looked in vain for serious exponents of modern music among the Italian school.—Yours, &c.,

LUTE DRUMMOND.

Australia House, Strand, W.C.2.

#### MEYERBEER AND HIS EXECUTORS.

SIR,—I am glad that Mr. Wotton has called attention to the unpublished compositions of Meyerbeer. These include music to a play by Blaze de Bury entitled 'La Jeunesse de Goethe,' which contains a setting of the Church scene from 'Faust.' The great composer is said to have left also an unfinished opera entitled 'Judith,' as well as a quantity of other works of different kinds. These compositions should have been published long ago, and even now they could not fail to prove highly interesting. Meyerbeer's operas have unfortunately been much neglected of late, and it is probable that many people are unaware of their beauties. The mangled version of 'Les Huguenots' known to Covent Garden audiences gives but a poor idea of a masterpiece which commanded the enthusiastic admiration of Berlioz, Wagner, and Liszt. The enormous influence exercised by Meyerbeer over his contemporaries and successors, including Wagner, Verdi, Gounod, and Bizet, is I think scarcely realised.—Yours, &c.,

ARTHUR HERVEY.

1, Norfolk Crescent, Hyde Park, W. 2.

October 20, 1919.

The Capetown Municipal Choral Society and Orchestra took part in a concert given at the City Hall by Mr. Theo. Wendt on August 19. The chief item in the programme was Elgar's 'The Spirit of England,' heard in its complete form for the first time in Capetown. Familiar numbers, largely of solo music, made up the remainder. Mrs. F. Magers was the soprano soloist in Elgar's work. The same choir and orchestra repeated 'The Spirit of England,' under Mr. Wendt, on September 4, when the programme also included the 'Enigma' variations. The Funeral March from 'Götterdämmerung' was played in memory of General Botha.

## Obituary.

We regret to record the following deaths :

BRENDAN J. ROGERS, of Queenstown, on October 10, aged forty-eight. Born at Kingstown, Co. Dublin, of a musical family, the third son of Brendan J. Rogers, organist of the Pro-Cathedral, Dublin, the late Mr. Rogers held successively several organ appointments, including Clarendon Street Carmelite Church, Dublin, and Monaghan Cathedral. In 1900 he was appointed organist of Queenstown Cathedral, but ill-health obliged him to resign in 1917. His father, grandfather, and great-grandfather were organists, and he himself was not only a fine executant, but he published many sacred pieces of more than average merit. He leaves a widow and two sons.

H. J. BAKER, for thirty years organist and choir-master of Hornsey Parish Church. For some years he presided over the Alexandra Palace organ until the closing in 1899. In 1898 he organized a large choir for the re-opening, and conducted throughout that season. He was a member of Henry Leslie's choir, sang under Sir Joseph Barnby, and took part in the first performance in the country of Bach's 'Passion' and in every succeeding performance at St. Paul's Cathedral down to the present year. For thirty years he was an associate of the Philharmonic Society.

JOHN SAUNDERS, the well-known violinist. Though familiar to the public chiefly as leader of the Philharmonic Society's orchestra and the new Symphony Orchestra, he was a musician of all-round attainment, and had executive powers that could have brought him fame as a soloist. From musicians he won most esteem as first violinist in chamber music. At the South Place Sunday Chamber Concerts he took part in over two hundred programmes in the course of twenty-eight years.

WILLIAM GRIFFIN, on October 4, aged seventy-one. He was a well-known musician in the Midlands, and was for many years chairman of the Birmingham Symphony Orchestra. His funeral took place from the Catholic Church of Balsall Heath, and the remains were interred in the Franciscan Capuchin Monastery at Olton.

ALFRED J. EYRE, F.R.C.O., in his sixty-sixth year. He was for many years organist at the Crystal Palace, and afterwards professor at the Royal Normal College for the Blind and organist at the Church of St. John the Evangelist, Norwood.

## Sixty Years Ago.

From the *Musical Times* of November, 1859 :

TESTIMONIAL TO CIPRIANI POTTER, Esq., on his resignation as Principal of the Royal Academy of Music. At a Meeting of the Profession, 26th Sept., it was resolved that the Professors and past and present Students of the Academy be invited to contribute to this expression of professional admiration and personal regard. Committee: Dr. W. S. Bennett, Messrs. R. Barnett, H. Blagrove, W. Dorrell, J. Goss, Lucas (Treasurer), G. A. Macfarren (Secretary), Walter Macfarren, and Brinley Richards, by whom subscriptions will be received.

Holiday Present. Cloth, 8vo, gilt edges, price 2s. 6d.

A MUSICAL GIFT FROM AN OLD FRIEND, containing 24 new songs for the young. By W. T. HICKSON. Including "The Omnibus" and "Hope and Sunshine," sung with great applause at the late Crystal Palace Festival of the Tonic Sol-fa Association. (The music in the common staff notation.) London: J. A. Novello, 69, Dean-Street, Soho.

Many produce tone, particularly when vocalizing *a* and *o*, too deep in the throat, which sounds ugly, and which I qualify, on these occasions, as "*bacon tone*."

[From an article on singing, by F. Slicher.]

DERRY.—The first of a series of Concerts for the People took place at the Temperance Hall, on the 21st of October, under the management of Mr. T. A. Johnson. The performers were Miss Dolby, Mr. Sainton (violin), M. Pague (violinello), and Herr Meyer Lutz (pianist). The series will consist of ten concerts, and the terms of subscription are so low that a large attendance may be expected.

## The 1919-20 Season.

Although there are signs of abundant musical activity in preparation throughout the country, comparatively little definite information is yet to hand as to the plans of choral societies and orchestral organizations. We are glad to make known such particulars as have been sent to us up to the time of going to press.

LONDON.

*The Royal Choral Society*, with Sir Frederick Bridge still in charge, offers a typical programme such as musical people in the West-End delight in. With the exception of 'Messiah' on Good Friday all the concerts take place on Saturday afternoons. 'Elijah' is chosen for the opening concert of the season on November 1, with Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies and Mr. Herbert Brown. On November 29 the programme is built of Coleridge-Taylor's 'A Tale of Old Japan,' Parry's humorous 'Pied Piper of Hamelin'—an excellent choice—Balfour Gardiner's 'News from Whydah,' and an orchestral piece by Percy Fletcher entitled 'The Spirit of Pageantry.' Following a now established custom the Christmas-time concert (on December 20) is devoted to carols. 'Messiah' is to be given on January 3; 'Hiawatha' on February 14, and 'The Dream of Gerontius' on March 13. The last programme on April 24, consists of Stanford's 'The voyage of Maelgwn' and 'Songs of the Fleet,' Hamilton Harty's 'The Mystic Trumpeter,' and Hubert Bath's 'The Visions of Hannele' (for orchestra). Mr. H. L. Balfour continues his work as organist.

*The London Symphony Orchestra* offers six symphony concerts of unusual interest. The first was announced for October 27, with Mr. Felix Salmond as soloist in the first performance of Elgar's new Violoncello Concerto. There is a novel attractiveness in the title of the next programme (November 24)—'An Evening of Fairy Tales'—which is heightened by the names of Ravel, Liadov, Moussorgsky, Holbrooke, and Stravinsky ('L'Oiseau de Feu'). December 15 is a 'Faust' evening—without Gounod. On January 19 we are promised Holst's 'Beni Mora' and the first performance of a lyrical symphonic poem by Flamma Artis. These four concerts are to be conducted by Mr. Albert Coates. On February 16 Sir Thomas Beecham takes charge of a classical programme. On March 8 Mr. Coates is to conduct Delius's 'Pagan Requiem' and Scriabin's 'Poem of Fire.'

Among the smaller London musical societies we hear that the Battersea, Clapham and Wandsworth Choral Union (conducted by Mr. George Lane) has Elgar's 'The Black Knight' and Bridge's 'Ballad of the Clamphedown' in preparation; the Great Western Railway Musical Society (Mr. Henry A. Hughes) is rehearsing Parts 2 and 3 of 'Hiawatha.'

There is ample provision of chamber-music during the autumn. The chief credit is due to the Classical Concert Society, whose prospectus announces eight concerts, the dates being October 22, 29, November 5, 12, 19, 26, December 3, 10. Modern names in the list of chamber works promised are Ravel, Frank Bridge, Fauré, and Delius. The programme for November 26 is entirely Bach.

The London Chamber Concert Society has also an interesting scheme. The famous Bohemian String Quartet was due on October 28, Miss Adila d'Aranyi's Quartet is to play on November 11, and on November 25 Elgar's Quartet and Quintet are to be played by Mr. W. H. Reed's party.

THE PROVINCES.

On other pages of this issue our country correspondents chronicle coming events in their various districts. We have also had the following information :

At Cambridge performances of Purcell's 'Fairy Queen' will be given at the Theatre, from February 9 to 14, by the University Musical Society, conducted by Dr. Cyril Rootham.

The Woking Musical Society resumed work at the beginning of October, the orchestral section under Mr. Patrick H. White, the choral under Mr. H. Scott-Baker. German's 'Merrie England' is in preparation for December; and the Society is in a position to announce, for a later concert, the performance of a new work by Sir Edward Elgar. The experiment of a 'Woking Festival of British Composers,' which was highly successful in March this year, is to be repeated.

Stockport Vocal Union, conducted by Dr. Keighley, will give Balfour Gardiner's 'News from Whydah' on November 3, 'Il Trovatore' on February 9, and Hubert Bath's 'Wedding of Shon MacLean' on March 22.

Bishop Auckland Musical Society, whose musical director is Dr. N. Kilburn, has secured the services of Sir Edward Elgar to conduct 'The Music-Makers' on December 2. The Leeds Symphony Orchestra will take part.

Perth Choral Society, conducted by Mr. Stephen Richardson, has Bath's 'Wedding of Shon MacLean' in preparation, and Ludlow Choral Society has selected 'Judas Maccabæus.'

#### DR. H. J. EDWARDS'S 'HYMN OF VICTORY AND PEACE.'

Apparently the only choral work which has been published in celebration of Peace is 'A Hymn of Victory and Peace,' composed by Dr. H. J. Edwards, which was produced on October 22 by the Exeter Oratorio Society. The work is laid out for chorus, four solo voices, orchestra and organ *ad lib.* The words are from Scriptural sources, and the scheme falls into four parts—Praise, Lament, Peace, Victory, with an extended Amen.

The first section is solely choral, and after a *fortissimo* entry, the tenors lead in a fugal exposition, with unusual succession of keys. An unaccompanied passage, *pianissimo*, gives the words 'Yet, Thou art merciful' with beautiful effect, following the fugal work, and is succeeded by vigorous work for chorus and strings. Many enharmonic changes bring the music to a broad diatonic passage approaching the final cadence of this section.

The Lament is in the Dorian mode, a mode of martial tradition, which thus allies the work with its *raison d'être*. The chorus enters unaccompanied in the chief theme of the Lament, 'O that my head were waters,' and before long a soprano solo is heard above with reassuring words, 'Be of good cheer,' the effect of which is strikingly beautiful. A dirge, 'For the slain,' is supplemented with a *pp* drum-roll.

Chords for trombones and horns continue the Dorian mode at the opening of the Peace section, but modern tonality is restored with wood-wind and strings. This section constitutes an effective quartet for solo voices, chief responsibility resting on the soprano. Effective accompaniment by wood-wind and horn solo heightens the charm of this movement. The Lament and Peace sections are perhaps the most striking parts of the work.

The Victory section opens with a trumpet and drum fanfare, and the chorus at first sings in solid harmony unaccompanied with interluding *arpeggi* and chords on the strings. Voices and trumpets achieve a fine climax on the words 'With His own right hand.' Key, rhythm, and *tempo* suddenly change for a soprano solo, followed by quartet for solo voices, which leads into a chorus with organ and drums in the original *tempo* and rhythm. The last portion of this striking section is a stirring peroration, fugal in construction, with novel use of keys, the entry in D being answered in the submediant. The original theme of the work and the fugal subject are used contrapuntally, and a climax is reached with unaccompanied voices in the principal theme, and, unexpectedly, a beautiful cadence is approached by a *pp* passage of 5ths.

The Amen is very full in harmony, the parts frequently dividing, and chromatic contrary motion and an extended tonic pedal give strength to the structure. A climax is reached by the soprano solo on the high B, supported by chorus and brass. An unusual cadence closes the work, the penultimate chord being the ninth on the supertonic without the root.

Dr. Edwards's choral Hymn is scored for full orchestra. It is difficult, but a competent choir will find the hard work required in preparation thoroughly worth while.

It was successfully produced by the Exeter Oratorio Society on October 22 by two performances at Exeter Cathedral, under the baton of the composer. Dr. Edwards also conducted the 'Hymn of Praise,' and Mr. Allan Allen conducted 'Blest Pair of Sirens' and selections from 'Messiah.' The principal vocalists were Miss Dorothy Silk, Miss May Keene, Mr. Herbert Teale, and Mr. S. J. Bishop. The orchestra, led by Mr. Percy Parish, played in addition Sullivan's 'In Memoriam' Overture, conducted by Dr. Edwards, in memory of the late Dr. D. J. Wood, organist of the Cathedral and co-conductor of the Society. M.B.

#### THE ROYAL ACADEMY OF MUSIC.

A series of lectures upon 'The History of Music' is being given in the Duke's Hall on Wednesday afternoons by Sir Alexander Mackenzie. The lectures deal with the 'Evolution of Music up to the time of Bach.' The first lecture was given on October 29. This series of lectures forms part of the Teachers' Training Course which has started this term at the Royal Academy of Music. In connection with this scheme, which has been arranged for the special training of music teachers and to meet the requirements of the Registration Council which come into force at the end of next year, the following lectures are being given during the present term: 'Psychology in its application to Music Teaching,' by Mrs. Curwen; 'The Teaching of the Pianoforte to Children,' by Miss Scott Gardner; 'Voice-Culture and School Class Singing,' by Mr. James Bates; and 'The Teaching of Sight-singing and Aural Training,' Dr. Frederick G. Shinn. In the latter subjects, classes of children are present at the lectures and are taught by the student-teachers under the supervision of the lecturer.

#### ROYAL NAVAL SCHOOL OF MUSIC.

Captain Henry E. Lidiard, R.M., Assistant-Superintendent of the Royal Naval School of Music, Eastney Barracks, Portsmouth, retired on October 17, and it is difficult to estimate the great loss that is felt in musical circles, his retirement following so close upon that of Capt. B. S. Green, M.V.O., Director of Music, R.M.A. Band, and the death of Major C. Franklin, R.M.L.I. (Director at the R.N. School of Music).

Capt. Lidiard, an extremely popular and talented officer who has rendered excellent services with the Forces of the Crown, comes from a gifted family of musicians, and has met with success as a bandmaster, being what is termed an exceptionally capable 'double-handed' musician. He is also an accomplished violin player.

Joining the Navy as a bandboy in 1877, his first ship was the old *Boadicea*, in which vessel he saw service in the South African campaign of 1879. Transferring to the *Revenge*, he was promoted band-sergeant in 1883, and four years later became chief bandmaster of the Naval Training Service while serving in the *Impregnable*. In 1900 his rank advanced to inspector-bandmaster of the Navy, and his duties in this capacity embraced the inspection of every ship's band in the senior service twice a year.

In July, 1903, he went with a Naval band from Devonport to Portsmouth to form a nucleus of the present Royal Naval School of Music there, and at the same time transferred from the Royal Navy to the Royal Marines to become bandmaster (warrant officer).

In October, 1910, he became Hon. Lieut.-Quartermaster of the Royal Naval School of Music Stores, and seven years later he was appointed Assistant-Superintendent of the School. He was gazetted captain the same year—April, 1917.

The post of Director at the Royal Naval School of Music, Eastney Barracks, Portsmouth, rendered vacant through the death of Major Charles Franklin, O.B.E., R.M.L.I., is to be filled by the appointment of Mr. S. P. G. O'Donnell, Mus. Bac. (Oxon.), L.R.A.M., Bandmaster of the Plymouth Division R.M.L.I. Bandmaster O'Donnell is now serving in H.M.S. *Renown*.

Dr. E. W. Naylor's lectures at Emmanuel College, Cambridge, for the present term are on 'Verdi and Wagner,' and are a sequel to the Wagner lectures of the two past Lent terms.

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## CHAMBER MUSIC FOR AMATEURS.

Our scheme for bringing together amateur chamber-music players has met with a good response, and we gladly publish the following 'wants':

'Cellist wishes to join good amateur quartet for study of standard chamber works; can give access to large library of compositions; Dulwich or neighbouring districts; evenings.—W.F., c/o Novello & Co.

Pianist wishes to join small party (South London preferred) for performance of good music, not too difficult.—FRESA, c/o Novello & Co.

Baritone.—For quartet and glee-singing, or similar small choral forms.—FRESA, c/o Novello & Co.

Viola.—Classical or modern quartets; Finchley or North London; any evening.—E.S.H., c/o Novello & Co., Ltd. Vacancies for viola, 'cello, and bass in orchestra of musical society.—B.M.S., 2, Little Ebury Street, S.W. 1.

Pianist wishes to play with chamber-music parties; Sutton, Surrey, or in London, West End.—QUINTETT, c/o Novello & Co.

Young pianist wishes to join good players for classical and modern music.—F. FORTE, 56, Mayall Road, S.E. 24.

Pianist wishes to form trio for practice of chamber-music with violinist and 'cellist, or would join violinist only; afternoon, weekly or fortnightly; S.W. district.—C., c/o Novello & Co.

Flautist, duets and trios, for Flutes concertante. West Hampstead; Sunday afternoons.—FLAUTIST, c/o Novello & Co.

[It will be noticed that two of the above are slightly outside the scope of the scheme, but we include them as they qualify by being concerned with amateur music-makings.—ED., M.T.]

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BIRMINGHAM.

The present musical season began with the first Appleby Matthews Sunday evening orchestral concert at the Futurist Cinema House on September 7. The first Town Hall vocal concert was given on September 29 by the Wolsley Male-Voice Choir so ably trained and conducted by Mr. W. E. Robinson, already known for the results he has achieved in the rendering of well-known part songs. The selections were again of a familiar kind, but special praise is due to the singing of Sullivan's 'The Beleaguered' and 'O Peaceful Night.' Mr. John Coates received a most enthusiastic reception, creating a perfect furore with his captivating singing of 'Eleanore,' given in a voice of infinite lyrical charm. Miss Helen Anderton, who is now a great favourite here, is gifted with a sympathetic contralto voice of exquisite timbre which she uses with perfect art. Mr. Arthur Hytch contributed violin solos, Mr. C. W. Perkins organ solos, and Dr. Rowland Winn accompanied in musicianly manner.

The first of a series of three Saturday afternoon concerts was given at the Repertory Theatre, on September 27, by Miss Beatrice Hewitt, an accomplished local pianist, who had for her coadjutors Mr. Catterall (violin), Mr. Paul Beard (viola), and Mr. J. C. Hock (violin-cello) in Brahms's Pianoforte Quartet in G minor, Op. 25, given with intelligence and fine tone balance. The programme also contained Beethoven's Trio for pianoforte, violin, and 'cello, in E flat, Op. 70, and Grieg's third Sonata for pianoforte and violin, Op. 45, excellently interpreted by Miss Hewitt and Mr. Catterall.

The New Philharmonic Society's first orchestral concert of the season was given at the Town Hall on September 25, in aid of a fund for a new organ for the Birmingham Royal Institution for the Blind. It was conducted by Mr. Matthew Stevenson, who gave a pleasing, if not perfect, reading of Dvorák's 'New World' Symphony and Wagner's 'Vorspiel und Liebestod' from 'Tristan and Isolde.' Miss Desirée Ellinger, of the Beecham Opera Company, was the star of the concert, achieving a triumphant success with her fine singing and flute-like soprano voice. Organ solos were played by the blind organist, Mr. F. W. Priest, and Miss Bessie Clarke ably discharged the duties of accompanist.

The Appleby Matthews Sunday orchestral concerts at the Futurist Theatre which opened on September 7 are now firmly established, and constantly attract large audiences. It is a movement in the right direction, and the programmes are framed with a view to please all tastes. Symphonies by the classical masters, overtures, symphonic poems, Sullivan excerpts, and a sprinkling of novelties by English composers help to make the programmes attractive. The orchestra now numbers about forty players, and will probably be augmented, for there is still need to strengthen the strings. Some excellent progress has already been made in the way of rhythmical accent and phrasing and in gradation of light and shade. Mr. J. R. Heath, a native of this city, conducted recently his 'Balkan Sketch' No. 3, heard for the first time, and his 'Three Characteristic Dances,' composed in 1913. The 'Balkan Sketches' are based on impressions gathered by him while serving in the near East. Mr. Heath shows originality of treatment and a decided gift for tone-colouring.

The Birmingham Choral Union gave its first concert of the present season at the Town Hall on October 4, with a programme largely of ballad concert pattern. The Choral Union's selected choir of two hundred and fifty singers, especially rich in female voices—which are, and always have been, of an exceptionally fine timbre—gave part-songs as usual with brilliant effect, a noteworthy presentation being that of Bantock's 'The Death of Morar.' Mr. Wassell, an exacting choirmaster and an admirable conductor, is one of our foremost accompanists. In the latter capacity he had to work very hard at this concert, and proved himself to be a master in this branch of musical art. The solo vocalists were Miss Mabel Manson, Miss Alice Vaughan, and Mr. Alfred Askey, all of whom materially contributed to the artistic success of the concert. Miss Sybil Eaton, the highly gifted violinist, once more showed that she is an artist of temperament and musicianly attainments. Miss Pattie Dyer contributed pianoforte solos, including Chopin's Valse in A flat, displaying a well-schooled technique.

Mr. Appleby Matthews inaugurated his series of choral concerts at the Town Hall on October 7, and a very successful event it proved. How thoroughly in sympathy Mr. Matthews is with Elgar's soul-stirring 'Spirit of England,' comprising the three sections, 'The Fourth of August,' 'To Women,' and 'For the Fallen,' was proved by the poignant and graphic singing of this well-trained choir. A completely satisfactory performance would have been realised had the orchestra been better served in the string department. The solo part was delivered by Miss Rosina Buckman with much dramatic and vocal excellence. She also achieved a brilliant success with Verdi's aria, 'May laurels crown thy brows,' from 'Aida.' A welcome inclusion in the programme was Bantock's part-song, 'On Himalay,' and Brahms's Trio for ladies' voices, 'The Gardener,' in which the choir excelled. The instrumental items comprised the 'Midsummer Night's Dream' Overture and a triad of minor pieces.

A copious selection from Handel's 'Judas Maccabæus' was given at the Town Hall on October 11, by the Birmingham Choral and Orchestral Association, under Mr. Joseph H. Adams's painstaking conductorship. The choir was present in full force, and there was no lack of tone-power, but greater variety of tone-colour would have been acceptable. The orchestra was not quite up to its usual form, probably owing to insufficient rehearsal. The principals were Madame Walter Aston, an established favourite with Saturday night audiences; Mr. Todd Jones, a prize-winning tenor at the Welsh Eisteddfod of 1919, who made his first appearance here, creating an excellent impression with his pleasant voice and artistic delivery; and Mr. James Coleman, a vicar-choral of Lichfield Cathedral, who is also an old-established favourite at these concerts. The miscellaneous part of the programme included, besides solos by the principals, an orchestral performance of Massenet's ballet, 'Le Cid'; and the choir gave a praiseworthy reading of Parry's fine choral work 'Blest Pair of Sirens.' The organist was Mr. C. W. Perkins.

A great audience filled the Town Hall on Sunday night, October 12, on the occasion of the opening of the Sunday Lecture Society's season. It was a concert at which many vocalists appeared. For Miss Desirée Ellinger, absent through indisposition, a substitute was found in Miss Clara Simons, from the Carl Rosa Opera Company, an excellent

soprano. Miss Tessie Thomas, the talented vocalist, played several solos with marked ability. The concert was arranged by Mr. Edmund Edwards.

On Monday evening, October 13, the Town Hall was crowded to its utmost limit at the 'Celebrity Concert,' for everyone wished to hear Dame Melba, Tom Burke, and Ferruccio Busoni, a trio of artists of *première force*.

Mr. Richard Wassell at his first orchestral concert, given at the Town Hall on October 18, presented an excellent and popular programme which included two movements from the 'Pathetic' Symphony, Bantock's Comedy Overture 'The Pierrot of the Minute,' Weingartner's orchestral arrangement of Weber's 'Invitation à la Valse,' Massenet's 'Scènes Pittoresques,' and Selim Palmgren's 'Lullaby' for strings. Mr. Cyril Scott played, in intimate fashion, a number of his own pianoforte compositions, revealing originality and creative gifts. The vocalist was Miss Mary Foster, one of the most charming contraltos in the Midlands. Mr. Richard Wassell has made wonderful strides as an orchestral conductor, not only in the arts of phrasing and rhythm, but also in attaining the right orchestral colouring.

#### BOURNEMOUTH.

An unusual event for Bournemouth occurred during the week ending October 11, viz., the absence of Mr. Dan Godfrey and the Municipal Orchestra, who had left for the fulfilment of an engagement in South Wales. The circumstance leads in a roundabout way to the inquiry whether London and the big provincial centres have any conception of the extent of the musical activity that Bournemouth so steadfastly maintains. The exceptional nature of its expedition into other latitudes makes only more apparent the Orchestra's actual permanency. Week in, week out—year in, year out—it occupies the Winter Gardens platform, the sole break in this continuity being the fortnight's annual holiday in the month of July. If every other city or large town were in a position to provide orchestral music for fifty weeks out of the fifty-two there would not be much force in the cry that the British are an unmusical people. But unfortunately such a state of affairs is not yet in the region of practicability. Before its departure for South Wales the Orchestra gave the two concluding concerts of the summer symphony series, both of which were thoroughly enjoyable. The programme on September 24 was an attractive one, consisting on the purely orchestral side of the 'Carnival Romain' Overture by Berlioz, Glazounov's Symphony No. 4, in E flat, Tchaikovsky's 'Casse Noisette' Suite, and a novelty, 'Danse des quadrupèdes à pieds fourchus,' from the pen of a talented young lady, Miss Bruno d'Arba. From the interpretative point of view, the chief feature was the fine performance of the Overture, which went with a rare swing. In the Symphony, too, there was some first-rate playing, but the Tchaikovsky Suite was rough, and generally unsatisfactory. Miss d'Arba's composition is very brief and decidedly entertaining. The effects aimed at are quaint, even bizarre, but they are never strained or designedly cacophonous. The composer has evident gifts which we anticipate will be turned to good account. The programme was completed by Meyerbeer's hackneyed aria, 'Robert, tu que j'aime,' sung very pleasingly by Miss Nora Read.

On October 1, following the well-worn analogy of 'Hamlet' and the Prince of Denmark, the symphony concert contained no symphony, the afternoon being devoted to the works of Wagner. The selection of extracts ranged from the early 'Rienzi' Overture to the culminating masterpiece 'Parsifal,' from which was taken the beautiful Good Friday music. This last excerpt was charmingly played, though undoubtedly the finest performance of the afternoon was that of the 'Mastersingers' Overture, which was splendidly majestic in effect. The other extracts in the programme were the March from 'Tannhäuser,' the Prelude and Love Death from 'Tristan,' 'Entry of the Gods into Walhalla,' the Prize Song from the 'Mastersingers'—a very undesirable version—and 'The Ride of the Valkyries.'

By the time these notes appear in print we shall be once more in the thick of the winter season concerts. The symphony concerts (twenty-fifth series) promise to be as interesting and progressive as in former years.

#### BRISTOL.

The outstanding event of the month has been the Royal Carl Rosa Company's fortnight of grand opera at the Prince's Theatre, which has been crowded to hear familiar and unfamiliar works. The question has been asked, Why cannot Bristol have more than a two weeks' visit when other large cities get anything from eight to nineteen weeks? 'Mignon,' 'The Merry Wives,' and 'Rigoletto' were fresh again to us, the Shakespearean story providing a most delightful evening. Full of sparkle and humour, and splendidly done by the principals—Miss Beatrice Miranda as Mistress Ford, and Mr. Arthur Winckworth as a six-foot-waisted Falstaff—it was a notable performance. 'Cavalleria' and 'Pagliacci' were marked by their dramatic intensity, Miss Eva Turner scoring a great success as Santuzza, and Mr. Hebdon Foster, as Tonio, revealing fine artistry in the Prologue to 'Pagliacci.' 'The Tales of Hoffmann,' too, gave Mr. William Boland, the star tenor, a great opportunity. But the *bonne bouche* of the series was Mr. Reginald Somerville's 'The Miracle,' a work pregnant in promise and masterly in performance. The composer, a Bristol man, or practically so, had a fluttering reception, the opera being followed with the greatest attention and achieving whole-hearted applause. Mr. Somerville thanked the Company for their performance (as well he might), and for giving him, an Englishman, the opportunity for bringing his work before the public. 'The Miracle' appealed very convincingly to those who came 'prepared to scoff,' for in it the composer reveals much artistic taste and skill, going hand in hand with an engaging unconventionality that is never bizarre. We shall hope to hear this work again while also looking forward to the new opera Mr. Somerville has upon the stocks. In Mr. Foote the Company has a conductor whose orchestral mastery is a sheer delight.

At the time of writing all musical Bristol is looking forward to three big concerts—the Choral Society's 'Golden Legend,' and the Tetrazzini and Melba (with Mr. Tom Burke) concerts, a trio of events all within a ten days' interval. Mr. Riseley has got his choir back to its old pre-war perfection. Choir and band will number over five hundred performers, and the body of tone is better than ever. Rehearsals have shown that the conductor still lavishes all the care and pride of pre-war days on details of the chorus work. Bookings are good; as surely they ought to be, seeing that for 25s. 6d., an honorary member's subscription, the subscriber gets one 'first division' ticket for each of the six concerts of the season. The two great 'star' concerts are also being well booked up.

The question of a symphony orchestra for Bristol is arousing some comment in a Bristol paper. Thirty years ago Mr. Riseley conducted a fine band of musicians, the Bristol Society of Instrumentalists, which, however, languished for lack of effective support. Since those days there have been several attempts to provide an orchestra for Bristol, but the sinews of war have proved too weak to sustain its feeble knees, so to speak. Local musicians, professional and amateur, are in full accord with the new attempt to resuscitate musical life in Bristol by establishing an orchestra, but in view of the crowded programme now before our concert-goers, the present is not the occasion to propound a definite scheme.

Bristol is noticeably one-sided in the matter of music. The city's choral performances are strong, very strong, but its instrumental concerts are far to seek. If the idea of a permanent orchestra could be favourably launched, it might bear fruit next year, if we could only get some influential Bristolians to put their hands to a guarantee fund. There is plenty of scope in Bristol for good executants and teachers, who surely would be attracted to the city if its artistic life were stabilised.

Our Bristol veteran, Mr. George Riseley, celebrates his fifty years' connection with Colston Hall with the first concert of the Royal Choral Society, that is timed to the identical day, October 25. The Bristol papers have been full of his history. It is a notable Jubilee, for Bristol owes a large debt to his energy—chorally, at the organ, and in the realm of the unaccompanied male voice, the Royal Orpheus Glee Society, &c. And what a host of great singers, from Sims Reeves, Maas, Santley, Patti, and Albani down to the most modern of concert artists, have 'passed under the rod' so

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firmly and uncompromisingly wielded by this great conductor. It is pleasing to note that the veteran composer, Mr. Joseph Roedel, is urging the formation of a representative Bristol committee to promote a proper and substantial presentation to Mr. Riseley to mark the unique occasion. 'I am sure,' says Mr. Roedel, 'that all our citizens would, like myself, wish to testify their appreciation of the great work Mr. Riseley has done, and is still doing, in the cause of music in Bristol'—a message that will find a response in all Bristol music-lovers.

During the month the weekly organ recitals at St. Mary Redcliff, under the direction of Mr. Ralph Morgan, the efficient organist of this fine old church, have continued to draw large congregations. Mr. H. G. Ley, the organist of Christ Church, Oxford, has been one of the visiting players, whose varied programme was compiled from Franck, Debussy, Bach, Beethoven, and Elgar. At a recital by Mr. Morgan, the entire collection was for a memorial for members of the choir fallen in the war.

Bristol Musical Club has commenced its session with some excellent examples of chamber music, Heath's 'Macedonian Sketches' and two Elgar pieces—the first Romance No. 1 and his new String Quintet—being in the programme. Mr. Maurice Alexander, perhaps our best-known local violinist—a player who plays with his heart as well as his brain and fingers—has given a recital before the Literary Society of Cotham Grove Baptist Church. Miss Imogene Hawkins, a prominent Bristol pianist, gave an evening recital at Victoria Rooms for the benefit of St. Dunstan's Hostel, and played with taste and a nice skill in phrasing. Songs were given by Miss Langrish-Stephens.

Carl Rosa artists and the Theatre Royal orchestra collaborated in a successful sacred concert, attended by the Lord Mayor, given on behalf of the Federation of Discharged Soldiers and Sailors.

Along with other Bristol choral bodies, the Cecilian Choral Society has restarted its work, suspended during the war. Its rehearsals are going strong, with Mr. Charles Read again conducting, and at the two concerts arranged Schubert's 'Song of Miriam,' Stanford's 'Last Post,' and 'Messiah' are to be given.

The Bristol Dolphin Male-Voice Choir, which for thirty-five years has been in existence (except during the war) under its present and its former title, 'The Æolian,' is also going vigorously forward. The Æolian was formed when male-voice music was very little known outside the Orpheus Glee, Madrigal, and Gleemen Societies. Mr. F. H. Simpson is hon. conductor, Mr. A. H. Trotman deputy-conductor, and Mr. W. Bartlett secretary.

Weston-super-Mare Philharmonic Society engaged Mr. Dan Godfrey and the Bournemouth Municipal Orchestra for its opening concert, and although railway difficulties postponed the advertised hour of the concert, the Pavilion was packed. Brahms's 'Hungarian dances,' the Overture to Weber's 'Oberon,' Sibelius's 'Valse Triste,' part of the 'Symphonie Pathétique,' also two beautiful short pieces by Janet Salisbury, a coming English composer, were given with the perfection of ensemble for which the orchestra is noted. The famous British violinist, Miss Marie Hall, played Lalo's 'Spanish Symphony,' Bach's Ariet, and Hubay's 'Czardas' with her usual mastery of technique and sympathy of execution. Mr. Frederick W. Taylor completed the programme with several vigorous songs.

## DEVON AND CORNWALL.

### DEVON.

The music season started brilliantly at Plymouth on September 24 with a concert in which the Orpheus Choir (Mr. David Parkes, conductor) was assisted by Madame Rosina Buckman, Mr. Tom Burke, and Melsa. It is difficult to conceive anything more beautiful in male choral singing than that given by the Choir of an imaginative and difficult piece by E. T. Davies, 'The Winds.' The Orpheus Choir has by great enthusiasm, long and skilful training, and a deep feeling of loyalty to its gifted conductor, achieved a very high artistic standard. The singers made a long week-end tour in Cornwall in October, and we hear rumours that they will before long visit the Royal Albert Hall. At Plymouth they sang also Fletcher's 'Lorraine Lorraine,' a clever but rather morbid piece, and songs by Bantock and Bishop.

Mr. Tom Burke contributed operatic numbers and ballads with Italian warmth and ease, and rich fulness of tone.

The Orpheus Choir has not only raised the standard of choral singing at Plymouth, but has for several years done valuable entrepreneur work in securing visits from distinguished artists. It would seem that the Choir has inspired other Societies to do likewise, for Dr. Weekes's Choral Society and Plymouth Madrigal Society are launching out as never before. The former announces the appearance of Madame Donalda and her husband, M. Mischa-Leon, Mr. Robert Radford, Mr. Cyril Scott, and Mr. Harold Craxton on December 3; and the Madrigal Society will be assisted in its concert in the following week by M. Vladimir Rosing. With the exception of Messrs. Radford and Craxton, none of these artists have previously visited Plymouth.

The opening of the Plymouth Guildhall concerts was delayed by the railway strike, but they were in full swing before the end of October. The Co-operative Concerts commenced on October 11. Comrades of the War, Plymouth Branch, organized a visit of the Eclipse Welsh choir, extending over several days, during the week ending October 11. We are glad to learn that St. Andrew's Quartet of male voices has been reorganized, and has already made a semi-public first appearance.

Such season as promises to develop at Exeter was opened by a concert given by the Isca Glee Singers on October 2. Their best achievement was a presentation of 'What, shepherd, ho!' a delightful madrigal by William Beale. Most of their other numbers were on the humorous side. Mr. Lancelot Holden announces several interesting events to take place at the Mint Wesleyan Chapel, the first of which will be an organ recital by Mr. Sydney H. Nicholson. Exeter Operatic Society, conducted by Mr. Allan Allen, has 'Tom Jones' in rehearsal for performance in February; and we may hope to hear something during the season from two re-formed male choirs, that conducted by Mr. W. J. Cotton and that associated with St. Luke's Training College, which was reopened in September.

At Torquay, on September 18, a pianoforte recital by Moiseiwitch was chiefly noteworthy for his fine interpretations of two Intermezzi, a Capriccio, and a Rhapsodie by Brahms, and for his wonderful variety and contrast of tone-colour in a Chopin group.

Barnstaple Operatic Society has been resuscitated through the efforts of Mr. Edwin Tucker, and the assistance of Miss Margaret Cooper as stage-manager has been secured for a week previous to the initial performance.

Barnstaple Musical Festival Society and Exeter Oratorio Society are at the moment of writing busily engaged in preparing for the production of Dr. Edwards's new work, 'Hymn of Victory and Peace.' A report of the Exeter performance appears in another column, and the Barnstaple event will take place in November.

### CORNWALL.

Male-voice choirs are coming to life again throughout the country. The Marazion party, an old-established organization that was disbanded during the war, has been reorganized with forty members, with Mr. J. H. Trudgen again as conductor, assisted by Mr. E. Round. At their inaugural meeting they sang choruses and songs from their former repertory. Callington Male Choir, also suspended during the war, has been revived with Mr. J. Jenkin as conductor. Concerts given by Stithian's Male Choir at Mabe, on September 22, and Wendron on October 4, were conducted by Mr. J. H. Bowden, and conspicuously good were performances of 'To arms,' 'Away to the forest,' and 'Row, boatman, row.'

Singing competitions at Stenalees on September 25 and at St. Austell on October 8, sustain the Cornish love for musical contests, which resembles that of the Welsh. The respective adjudicators were Mr. E. A. Russell (Lostwithiel), and Mr. J. Pulman (St. Columb). At Stenalees the standard was high, ninety-nine per cent. of marks being awarded to Miss Rose Higman, of Bugle, in the soprano solo class, the test-piece being 'Come, for it is June.' At St. Austell there were twenty-four competitors, and the local male choir won first place for singing 'Good-night, beloved.'

Gaul's 'Ruth' was sung by Gulval Wesleyan Choir, conducted by Mr. Farley, on September 22. A new

organ, subscribed for by the parishioners as a war memorial, has been erected in Countisbury Parish Church. The instrument, which replaces an ancient harmonium, was opened by the vicar, the Rev. F. W. Bodger, with a short recital.

At Bodmin, on October 1 and 2, Mr. H. M. Lamerton conducted performances of 'The Daughter of the Regiment,' and of the operetta 'Flowerland,' by the Young Leaguers' Union party. A programme of old English and French music and dances was given in costume at Falmouth on September 26.

#### DUBLIN.

Madame Kirkby Lunn was the principal attraction at Mr. Walter McNally's 'Celebrity' concert at the Theatre Royal, on September 27. The great Manchester mezzo-soprano was in grand voice, and met with a remarkable ovation. Mr. Vincent O'Brien was at the pianoforte.

The Fitzgerald Opera Company presented twice nightly at the Empire Theatre a version of 'The Chocolate Soldier' during the week ending October 4, the artists including Miss Kathleen McCully, Miss B. Coplin, Madame Haige, Messrs. Jones, Lynch, Jackson, Lacey, and Stack. During the succeeding week they gave Sidney Jones's 'My Lady Molly.'

From the regulations for courses of study in the National University of Ireland, for the session of 1919-20, it appears that for the Degree of Bachelor of Music, the analysis includes the scores of Mozart's 'Jupiter' Symphony and Dukas's 'L'Apprenti Sorcier.' For Irish Music, the textbook recommended is Dr. Grattan-Flood's 'History of Irish Music.' The practical examination includes organ, pianoforte, violin, violoncello, or harp.

At a meeting at the Central Hall, Exchequer Street, Dublin, under the presidency of Mr. Raymond Revelle, on October 7, the Leinster Society of Organists and Choirmasters was finally launched as a Society 'for mutual help and social intercourse,' with Mr. Sydney H. Lovett as hon. secretary and Mr. C. L. Murray as hon. treasurer. A representative committee was formed.

The strike at the Cork School of Music has resulted in the resignation of five of the staff. Two others who 'went out' have resumed work, but under protest at the inadequate remuneration. Evidently the new Musical Director, Carl Hardebeck, has not a bed of roses.

There is much comment on the action of the new Provost of Trinity College, Archbishop Bernard, who has made a drastic change in the services of the College Chapel by reverting to the old 17th century arrangement of plain choral worship. Since March 21, 1762, the choirs of Christ Church and St. Patrick's Cathedrals have been accustomed to the College Chapel, and a cathedral service was maintained through all the stress of a hundred and fifty-seven years. Now the boys have received notice to quit, and the gentlemen's services are optional. Old-time frequenters of the College Chapel during the years that the late Provost (Rev. Sir John P. Mahaffy, Mus. D.) was Precentor, will recall the high standard of sacred music which was invariably performed—a standard set by Doctor of Music the Earl of Mornington, who was Professor of Music in Dublin University from 1764 to 1774.

So successful has been the magnificent carillon of forty-two bells, supplied by Messrs. Taylor, of Loughborough, at Queenstown Cathedral (see Mr. W. W. Stammer's article in the October issue), that the authorities of St. Patrick's Cathedral, Armagh, have entrusted the same eminent English firm with an order for a carillon of thirty-nine bells. This new peal of bells is expected to be ready for next Easter. Messrs. Taylor (who have recently cast a carillon for Rotterdam City Hall, the heaviest bell weighing five-and-a-half tons) are to be congratulated on this further recognition of the excellent work identified with their foundry.

The dearth of Irish organists is amply evidenced by no fewer than six recent advertisements within a month seeking the services of an organist, at salaries varying from £40 to £120 a year in various churches in Ireland. However, under present conditions of living, the lure of £40 a year will not make a forcible appeal.

There is brisk booking for the Quinlan Subscription Concert, announced to take place at the Theatre Royal on October 24. Of course, Tetrizzini is the bright particular star, but the other artists include Madame Renée Chemet,

Signor Cellini, and Signor Pietro Cimara, the last mentioned being announced as 'the best known accompanist pianist in the world.'

#### EDINBURGH.

Edinburgh may contemplate a season of unprecedented activity. Societies on all hands are putting forth efforts not only to reach, but to excel, the standard of pre-war days. Instead of occupying space with a list of prospective engagements, it will be well to note the more important events as they take place. Last month any probable Edinburgh notes might have devoted considerable space to the programme of the Pan-Celtic scheme of lectures and concerts; but none of these occurred—owing to the railway strike. In spite, however, of travelling restrictions, the Gaelic Mod took place on October 9 and 10, when Prof. Bantock and Mr. Hugh S. Robertson were adjudicators in the vocal classes.

The first of the Quinlan Concerts was held on October 11, Madame Tetrizzini proving as great an attraction as ever, and being accompanied on this occasion by Madame Chemet (violin), Lergli Cellini (tenor), and Pietro Cimara, pianist.

Prof. Tovey, who, during the war, kept things going in a most remarkable manner, has resumed his activities, and on October 14 opened a new campaign in connection with the Workers' Educational Union. He has undertaken to deliver twenty lectures on Musical Appreciation to members of this Union, whose opening meeting attracted an excellent audience. These University Courses are organized by the Education Authority, students being required to pay only the handsome sum of three shillings for the whole course. It is worthy of note that it is not a case of 'attend when you please.' A record of attendances is kept, the class being only part of a larger educational scheme.

Dr. W. B. Ross, whose name is now well known as an organist, has embarked on an enterprise to popularise the organ. He has taken the Usher Hall for four consecutive Saturday nights, and is presenting popular programmes which ought to have a wide appeal. Dr. Ross is by no means playing down to his audiences, and is including in his programmes some good overtures and selections from the well-known operas. His first recital, on October 11, drew a fine audience, and it is to be hoped that we have here the beginning of a regular series.

On October 15 a Trio recital was given by Messrs. Albert Dobson, Watt Jupp, and Bernard Beers, assisted by Miss Marie Thomson. This combination is a valuable addition to the musical assets of the city.

#### LIVERPOOL.

Conducted by Mr. R. J. Forbes a first performance here of Puccini's Opera 'Manon Lescaut' was given by the O'Mara Opera Company in the Shakespeare Theatre on October 10. It was a performance which was highly creditable and generally adequate. The orchestral part was especially well done, and the principal vocal parts were in safe hands with Miss Dorothy Phillips (Manon), Mr. Wilfrid Davies (Lescaut), Mr. Charles Neville (Chevalier des Grieux), and Mr. J. C. Browner (de Rivoir). As regards the music, which is dramatic and melodramatic by turns, there is point in the opinion that a modern Italian composer, genius though he be, cannot be completely successful in his presentment of such an essentially French subject as is afforded in Prevost's famous story. The opera is typical Puccini music, highly wrought, emotional, and cleverly scored. Its lyrical features are subordinate to its descriptive force, in the manner Puccini has developed and elaborated in his later and better known 'Bohème,' 'Tosca,' and 'Madame Butterfly.' The O'Mara Company's performance of 'Manon' certainly sustained interest and found favour.

Dr. James Lyon has been the recipient of a handsome presentation from the congregation of Wallasey Parish Church, to mark their high appreciation of his work as organist of St. Hilary's during a period of twenty years. Since the days when Dr. Lyon was organist at Ouseley's exquisite church at St. Michael's College, Tenbury, he has made a definite mark in music. Not only as a composer of organ music, including two notable Sonatas and an Organ Suite, Dr. Lyon has found distinction in a wider field as an

orchestral writer, and his success as an operetta composer has been the prelude to a highly-wrought grand opera, 'Stormwrack,' which was produced at Liverpool by the H. B. Phillips Company. In its courageous disregard of the usual operatic conventionalities, whether in discarding the chorus, or the least suspicion of a set vocal air, duet, trio, or quartet, the opera is not only an essay but an undoubted achievement. The presentation is all the more gratifying as marking not only a sense of the congregation's satisfaction at the eminence of their organist, but also as a recognition of his personal qualities. Continuous and successful occupancy for twenty years of the arduous post of a church-organist, in addition to the exacting work of professional life, to say nothing of composition, is surely an honourable record.

Another organ happening is the appointment of Mr. E. C. Robinson to the positions at Walton Parish Church and assistant at the Lady Chapel of the Cathedral which were vacated by Mr. Albert Orton on his appointment as organist to Newport Parish Church, Isle of Wight. Mr. Robinson will no doubt find scope here for the musical abilities he displayed as organist of Wigan Parish Church. It is satisfactory to hear that Mr. Orton is finding interesting and congenial opportunities in his new sphere of work at Newport.

The Lord Bishop of Liverpool—probably unwittingly—supplied a theme for discussion in the local Press which has been followed with a good deal of attention by Church and musical people. In dedicating a new organ at St. Leonard's, Bootle, the Bishop said that it was remarkable that organs were regarded in the Early Church as so essentially pagan that Christian people were not allowed to use them. This statement was called into question by Mr. Edward Watson, the able organist of West Derby Parish Church (a post once occupied by Mr. Best), as not borne out by the writings of the greatest authorities on early ecclesiastical music. Mr. Watson was followed by the Rev. Mr. Price, of St. Paul's, Liverpool, who supported the Bishop by quoting Bingham's 'Origines Ecclesiasticæ' in confirmation of the statement that organs were regarded in the early Church as pagan—i.e., they were not considered appropriate to the ethos of Christianity. To this Mr. Watson replied that a writer on Church history is not necessarily an authority on ecclesiastical musical art. Bingham's knowledge of the Fathers is not doubted, but his acquaintance with the history of Church music is superficial and valueless. In reply to this Mr. Price 'ventured' to say 'that neither Dr. E. J. Hopkins nor Sir F. A. Gore Ouseley had the necessary acquaintance with the great body of the writings of the Greek and Latin Fathers, nor the expert training in historical criticism necessary to make their opinion of any value as "historians."' To quote Dr. Hopkins and Sir Gore Ouseley against Bingham is vain. But Mr. Watson sturdily contends that when one wants to arrive at the true facts of musical history, as such, one does not instinctively consult a divine, however learned, but if he is already a divine as Ouseley was, and a profound musician as well, the survey of his knowledge of ecclesiastical music is necessarily more complete. So that Bingham and his surmises (on music) can be of no value whatever against the reasoned judgment of the true experts in such a case as that under discussion. While the matter is apparently one for a choice of authorities and periods, Mr. Watson is left with the last word. He may be thanked for opening a controversy which has been so historically informing. Proceeding from the Early Church and its use of 'organs,' so-called, the question of the use by modern Christians of modern Church organs is inferentially raised—their 'use and abuse.' But that is another story. Anyhow, the Bishop has blessed the colossal organ for the new Cathedral.

The correspondence has since widened out into irrelevant matter. One writer pleads for the combination of organ and harp in public worship, on the strength of having once attended worship in an Episcopal Church in New York which was provided with a very fine organ and a very richly-gilt harp placed conspicuously in the chancel.

The local Association of Organists and Choirmasters, of which Sir Charles Villiers Stanford is patron and Mr. H. Goss Custard president, held their opening meeting in Rushworth Hall on October 6. During the session addresses will be given by the Rev. H. Dams ('A Talk on Elocution'), Mr. W. A. Roberts ('English Organ Music of To-day'),

Mr. H. Goss Custard ('The Modern Organ: its Tonal Equipment'), and Mr. Albert Orton ('Interpretation').

The Crane Hall Musical Wednesday afternoons continue to provide attractive programmes. Outstanding occasions were the recitals given by Mr. Anderson Tyrer and Mr. Joseph Holbrooke. Mr. Holbrooke as usual was most attractive as an exponent of his own individual music, including the Nocturne, 'Night by the Sea,' and a Study in D. At this recital M. Mischa Leon, accompanied by Mr. Harold Craxton, gave some fine vocal interpretations, notably of Holbrooke's setting of Tennyson's 'Come not when I am dead.' On October 15, Miss Una Truman played Beethoven's Sonata, Op. 27, No. 2, Liszt's Rhapsodie No. 10, and pieces by Carpenter, Quilter, and Ireland, with abounding executive skill and interpretative vision. At these recitals the vocalists included Miss Amy Horrocks, Mr. Charles Wade, Miss Raymonde Amy, Miss Rita Landi, and Mr. W. H. Atkinson. On October 8 the programme was sustained by the Manchester Trio, Mr. J. S. Bridge (violin), Mr. Walter Hatton (violinello), and Miss Ethel Midgley (pianoforte). Excellent performances were given of Arensky's D minor Trio, with its exquisite slow movement, and of a Dvorák Trio.

At his pianoforte recital in Rushworth Hall on October 10 Mr. Edward Isaacs gave a masterly performance of an attractive scheme, features of which were Bach's Chromatic Fantasia and Fugue, Beethoven's C major Sonata Op. 2, No. 3, Debussy's Toccata, and Liszt's 'Venezia e Napoli,' which exploited the player's virtuosity to the full. No less interesting from a musical point of view were Mr. Isaacs's own three pieces, 'Hunting Song,' 'Nocturne,' and Staccato-Caprice.

The first of a course of ten lectures on 'Appreciation' was given on October 16 in the Arts Theatre of the University of Liverpool by Dr. A. W. Pollitt, the newly appointed Lecturer in Music to the University. The lectures are given on Thursdays at 5.30, and are open to the public without fee. At Dr. Pollitt's first lecture he discoursed upon 'How to listen,' and subjects to be subsequently dealt with include 'The Construction of Melodies,' 'The Growth of Harmony,' 'The Suite of Dances,' 'Sonata Form,' 'The Sonata as a whole,' 'The Symphony,' 'Fugue,' 'Opera,' and 'Choral Music.'

Mr. Quinlan has reason to be satisfied with the success—material and musical—of his first concert, on October 18. But this indeed was assured, as Madame Tetrassini sang. In her violin solos, Madame Renée Chemet was equally successful, and the programme was completed by M. Lenghi Cellini, tenor, and M. Pietro Cimara, solo pianist and fine accompanist.

#### MANCHESTER AND DISTRICT.

At the inaugural meeting of the Manchester Centre of the British Music Society, on October 13, held at the Town Hall, Mr. Eaglefield Hull put forward the aims of the Society in such a convincing way that if it fulfils only a part of what it sets out to do, its organization will have been worth the labour of foundation and maintenance. Although everyone may not share Dr. Hull's enthusiasm concerning English music, yet all would agree that the English works we do possess are not heard as frequently as they might be, even in so notably musical a city as Manchester.

It has been suggested that we are in need of an operatic council to organize the support of opera and other musical performances, also to arrange programmes so that a reputable orchestral standard, with a less hackneyed routine of works, should be possible. Apparently the British Music Society has been formed at the right moment.

The Hallé concerts prospectus promises some interesting evenings under the conductorship of Sir Thomas Beecham, Messrs. Albert Coates, Eugène Goossens, jun., Hamilton Harty, and Landon Ronald. At the opening concert, on October 30, Sir Thomas will conduct, and Moiseiwitsch (who is making a final appearance before his tour in America and Australia) will play the 'Emperor' Concerto. On November 8, Mr. Albert Coates will make his first appearance here, and will conduct among other things Scriabin's 'Poem de l'Extase,' one of the works which is supreme in its revelation of the potentialities of modern harmony.

At this concert M. Vladimir Rosing is the vocalist. The soloists for the rest of the series include Mesdames Myra Hess, Sylvia Nélis, Agnes Nicholls, and Edna Thornton, and Messrs. Norman Allin, Frank Mullings, Felix Salmond, Albert Sammons, Robert Radford, and Cyril Scott.

On November 22 we are to have Berlioz's 'Damnation of Faust,' on December 6 Elgar's 'Gerontius,' and on December 26 'Messiah.' In the fifteen concerts, nine British composers are represented by works including Hamilton Harty's 'Mystic Trumpeter,' Edward German's 'Theme and Six Diversions,' and the late George Butterworth's 'The Binks of Green Willow,' the last of which alone is worth going far to hear.

At the time of writing, concerts come thick and fast. The Mid-day Recitals, to judge by the size of the audiences, are much appreciated. For chamber music, in addition to the Brodsky, Catterall, and Edith Robinson Quartets, two newly-formed Trios are to be heard—the Midgley Trio, first concert of the fourth series on October 31, and the Manchester Ladies' Trio, whose performances are to be announced later.

The Informal Concert Society gave its first concert on October 7. This is to be followed by a dozen more in or near Manchester. The Society should do much to give local artists a chance of being heard under favourable conditions.

The Children's Concerts, as announced in our last issue, begin on October 25 with a lecture by Mr. Geoffrey Shaw on 'What is a tune.' This is to be followed by a series of lectures, of which it would seem, for the educationist as well as the child, a pity to miss one.

The forty-third year of the Ancoats Sunday Lectures and Music began on October 5, and in addition to these, Wednesday music appreciation evenings will be given again—these, after a break of four years, commencing with Mr. Frederick Dawson's pianoforte recital.

The Brand Lane concerts opened their season with Melba, Burke, and Una Bourne—the last-named in place of Busoni, who was unable to appear.

An exhibition by the Manchester branch of the Folk-Dance Society attracted a large and appreciative crowd in Platt Fields on the afternoon of October 27. A space had been reserved for the dancers near the band-stand, and the onlookers were invited to join in the dances, with the result that from twenty to thirty girls of ages from four upwards took part in the display. The beauty of the dances was much enhanced by the natural setting of trees and fields. We understand that these exhibitions are to be held frequently in the parks of this city.

There has been a good deal of controversy over the question of Sunday concerts. Application was made for a license for concerts to be held in the Regent Theatre, Salford, each Sunday until the end of December. There was no opposition to the application, which was granted till the end of October only. The proceeds of these concerts will be given to charity.

Mr. Tom Burke, the tenor singer, has, in a manner which will enlist the sympathies of all, most generously offered to raise £5,000 provided that another £5,000 is subscribed, in order to found a scholarship of £500 a year to give Lancashire singers, not possessed of the means, the opportunity of studying in Italy for three years. He proposes to give one concert in the Free Trade Hall and another at Liverpool with the object of establishing the nucleus of the fund. He suggests 'that each student shall go for the first year to Milan under Ernesto Colli, who would lay a firm groundwork of instruction; the second, under Martino, at Rome, where the student would be surrounded by an environment in which the finest Italian is spoken; and the third in Naples, under Fernando de Lucia, the greatest teacher of classic singing in Europe. The final trials for the scholarship should take place in public, and the first student should start work next spring.' To continue in Mr. Burke's own words, 'I want my fellow-Lancastrians to have the chance that might easily have been denied me.'

Mr. Burke is the best immediate example of the advantage to be gained by his proposal, and we feel sure that the public will support him generously.

Mr. T. Morrison, of Mount St. Mary's College, Chesterfield, has been appointed conductor of Chapelton and District Sacred Harmonic Society.

#### SHEFFIELD AND DISTRICT.

The Misses Foxon have resumed their Friday afternoon concerts at the Victoria Lecture Hall, a feature of the programmes being the introduction of fresh and unfamiliar songs and pianoforte music. A certain proportion of chamber music will also be heard at the twelve concerts announced. At the first concert Mr. Stanley Kaye played MacDowell's 'Tragic Sonata.' A strong young player, he energizes the *forte* passages with boyish enthusiasm, and though he is less happy in passages calling for great tenderness or emotion, he has assimilated all the formulae of expression and only needs to absorb them to become a well-equipped, picturesque player. Mr. Ernest Platts sang some spirited baritone songs, the best of which was Schubert's 'Speed along, Kronos,' Miss Parker Machon sang songs by Parry, Mackenzie, and Rimsky-Korsakov, and Miss Ethel Cook accompanied.

At the first Promenade Concert a large audience welcomed the revival of these excellent orchestral music-makings. The Symphony was Beethoven's No. 2, in which the orchestra revealed qualities of neatness and refined tone, the slow movement being particularly well done. Stirring performances of Sullivan's 'In Memoriam' Overture and a selection of numbers from the piquant ballet suite, 'The Good-humoured Ladies' (Scarlatti-Tommasini), were also given. Miss Lena Kontorvitch was the soloist in Mendelssohn's Violin Concerto. A new work, Nocturne and Rondo, by Frank H. Shera, proved to be music of great imagination and harmonic interest. Tinged, yet not unduly, with modern feeling, these two pieces are significant additions to new British orchestral music. Conductors in search of fresh, interesting, and playable numbers should make the acquaintance of such striking works. Mr. J. A. Rodgers, who conducted, secured a sympathetic performance.

#### YORKSHIRE.

Concerts are to be thicker on the ground during the coming season than at any time since the war began. The chief choral societies have never dropped their work, but are in some cases renewing their energy. Particularly is this the case with the Leeds Philharmonic Society, which is celebrating its fiftieth anniversary, and is marking the occasion by an exceptionally good programme. At its head is Beethoven's great Mass in D, a work of just the monumental character suitable to a great event, Berlioz's 'Faust,' which is having a curious 'run' in the North of England just now, selections from 'Meistersinger' and 'Parsifal,' Dear's 'Songs of the Open Air,' and the customary 'Messiah' concert at Christmas, are the choral works to be given, and in addition we are promised two concerts by the Hallé Orchestra, conducted respectively by Sir Henry Wood and Mr. Albert Coates. Dr. Bairstow is to conduct the choral concerts, and he may be relied upon to maintain the technical efficiency of the choir. The Leeds Choral Union is not attempting anything it has not given in previous seasons, but a special interest is imparted to the prospectus by the promised appearance of Sir Edward Elgar, who will conduct on two consecutive dates in March, his 'Dream of Gerontius' and 'The Apostles,' with the Hallé Orchestra and a first-rate cast of soloists. The other works in preparation are 'Messiah' and 'Samson and Delilah'—the composer of which would seem to have received canonization, since he is twice styled in the prospectus 'St. Sæns.' Dr. Coward remains at his post as conductor of the Society.

The Bradford Festival Choral Society, under Dr. Bairstow, is this season to give Berlioz's 'Faust,' 'Messiah,' and a miscellaneous choral concert, at which Bach's Motet 'Sing ye to the Lord' will be presented. The Bradford O'd Choral Society, under Mr. Wilfrid Knight, is giving, in addition to 'Messiah,' 'Elijah' and 'Merrie England'—the last being under the composer's direction. Berlioz's 'Faust' is also chosen for the Halifax Society, which this year is following very familiar lines, the other works announced being 'Elijah' and 'Messiah.' Mr. C. H. Moody is the conductor. The Huddersfield Society also promises nothing fresh, but Bach's B minor Mass gives distinction to the programme, which includes also Sullivan's 'Martyr of Antioch,' Parry's 'Blest Pair of Sirens,' and 'Messiah.' Dr. Coward is the Society's conductor.

The Leeds Saturday Orchestral Concerts are this year to be under the conductorship of Mr. Hamilton Harty and Mr. Eugène Goossens, junr. The programmes are on the familiar lines which have proved attractive in the past, but one cannot resist a wish that the committee had shown as much confidence in their supporters as in the case of the Bradford Permanent Orchestra, which also appeals to a 'popular' Saturday night audience, but has none the less ventured to insinuate among pieces whose popularity is assured a considerable number of less familiar works, including a fairly representative series by contemporary native composers, such as Arnold Trowell, Percy Pitt, Coleridge-Taylor, Sullivan, Stanford, Elgar, Vaughan Williams, Holbrooke, Reynolds, Hamilton Harty, and Grainger. The conductors are, as in the case of the Leeds concerts, both new-comers, Mr. Godfrey Brown and Mr. Geoffrey Toye.

Though the season has at the time of writing only just begun, a considerable number of concerts have already been recorded. The Harrogate season is, of course, a thing of the past, the last of an excellent series of weekly symphony concerts having taken place on October 15, when Miss Fanny Davies gave a fine reading of Beethoven's fifth Piano-forte Concerto. During the season a long series of Symphonies and Concertos has been heard, worthily performed by the small, but complete and efficient orchestra under Mr. Julian Clifford. Among the more noteworthy features of the latter half of the season were Fauré's suite, 'Pelléas et Mélisande,' Pierné's Harp Concerto (Miss Hilda Atkinson) Rachmaninov's second Piano-forte Concerto (Mr. Anderson Tyrer), and the late Ernest B. Farrar's Variations for piano-forte and orchestra on an old sea-song, 'Hark, the Boatswain,' a very pleasing work, which accentuated one's sense of his premature death in action a year ago. At the same concert Mr. Clifford introduced an orchestral work, written in memory of his friend and colleague, entitled 'Lights out,' a graceful and sincere tribute, showing a more distinct creative power than any of his previous compositions. And at a recent concert Miss Bertha Vanner introduced Stanford's second Piano-forte Concerto in C minor, which was new to the North of England, and made a most favourable impression, being virile, effective, and sincere music, with a more obvious vein of feeling than usual.

At Leeds we have had Tetzarini and Melba concerts which require no description or criticism. On October 18 the first of the Saturday Orchestral Concerts took place, Mr. Hamilton Harty conducting a typical programme, whose chief features were the 'Unfinished' Symphony, Rachmaninov's second Piano-forte Concerto (Mr. Anderson Tyrer), the 'Britannia' and 'Freischütz' Overtures, Bizet's 'L'Arlesienne' Suite, and such tit-bits as Jarnel's 'Prælium,' Berlioz's 'Hungarian March,' and an orchestral arrangement of Bach's Toccata in F. On October 10 Miss Lily Simms, with the co-operation of Mr. Lloyd Hartley as pianist, gave a sonata recital at which Violin Sonatas by Brahms (in A), Elgar, and Debussy were very artistically interpreted, and an admirable vocalist appeared in Miss Muriel Robinson. On October 1 Mr. Frederick Dawson gave a piano-forte recital at Leeds which was not only an artistic success but was a veritable *tour de force*, as he never left the piano-forte whilst playing with unflagging vigour a long succession of pieces ranging over the whole area of piano-forte music, from Bach and Beethoven (the 'Funeral March' Sonata) to Debussy, Ravel, Cyril Scott, and Holbrooke. He held a great audience to the end by his masterly performance. On October 18 the pilgrims who are going round the country to make known the claims of the British Music Society visited Leeds, when Lord Howard de Walden, Dr. Eaglefield Hall (the founder), Dr. E. H. Fellowes, and Mr. Francis Toye spoke from various standpoints of the aims and work of the Society, which, if well backed, should be influential in helping forward the cause of native art.

On October 3 the Bradford Subscription Concert season began with a concert by Madame Tetzarini's party, of whom the very gifted violinist, Madame Renée Chemet, was perhaps the most interesting member. On October 9, Mr. Charles Stott began a series of organ recitals of more than ordinary interest at All Saints', Bradford, at each of which some instrumental soloist or vocalist is to be a special feature. On this occasion it was the violinist, Mr. John Bridge, who introduced a Suite by Rheinberger for violin and organ,

a piece of equal musicianship but greater musical charm than the majority of that erudite composer's works. Mr. Stott also played Elgar's Sonata in G.

At Huddersfield the second season of the Music Club began on October 8, when Mr. Gervase Elwes, with Mr. Kiddle at the piano-forte, gave a delightful recital of British songs. Future concerts of this admirable series will introduce the Catterall Quartet, the Russian vocalist M. Vladimir Rosing, Mr. and Mrs. York Bowen, and Mr. William Murdoch. Another interesting Huddersfield enterprise is that of an orchestra formed by Mr. A. W. Kaye, a local violinist, who has for some years trained a string orchestra of his pupils, and has now completed it by the addition of professional wind, and demonstrated its efficiency at the first of a series of four concerts, on October 11, when remarkably good and finished performances were given of familiar works like the 'Unfinished' Symphony, the 'William Tell' and 'Tannhäuser' Overtures, together with a brief novelty in Balfour Gardiner's charming little piece, 'The Home-coming.' Mr. Laurence Turner proved to be a very capable executant in Tchaikovsky's Violin Concerto, but the outstanding feature of the concert was the wonderfully good ensemble achieved by the large body of strings, many of whom were very young players, but had been so thoroughly drilled that there was little or none of the raggedness associated with amateur work. On October 14 the Huddersfield Glee and Madrigal Society gave a programme of which the chief feature was Elgar's fascinating 'Bavarian Highlands' Suite, which went very smoothly under Mr. C. H. Moody's direction. Mr. Clifford brought the Yorkshire Permanent Orchestra, which was heard in Beethoven's fifth Symphony, Elgar's 'In the South,' and Mr. Clifford's own work, 'Lights out,' to which attention has already been directed.

## Miscellaneous.

### THE VIOLS IN ENGLAND.

One of the rare opportunities for hearing some of the members of the viol family was provided by Mr. Jeffrey Pulver on October 15, when he lectured to the Amherst Musical Club on 'Viol and Violin in Merry England.' The lecturer played compositions by Henry VIII. and Orlando Gibbons, besides short tunes from Playford's 'Introduction to the skill of Musick,' on a tenor viol by William Turner, London, 1652. An example of music on the *vi da amore* was also provided. Treating of the period that lies between the reigns of Henry VIII. and Charles II., Mr. Pulver closed his remarks with some early English music for the violin, including a fine Sonata by Thomas Vincent. The tenor viol is heard all too seldom, the quality of its tone is exquisite, and its possibilities, especially for vocal accompaniment, very great.

Music is awakening in the districts that centre upon Peterborough, where the following programmes have been decided upon by the various Societies. The Choral Union will open its season with the concert version of German's 'Tom Jones' on December 4. The Orchestral Society's first open evening will be in January, when Mendelssohn's 'Scotch Symphony,' Mozart's Piano-forte Concerto in D minor, Nicolai's Overture 'The Merry Wives of Windsor,' and Balfour Gardiner's 'Shepherd Fennel's Dance' will be presented. Both Societies will combine for 'Messiah' performances on December 18 in the Cathedral. At the annual Festival in May, in the Cathedral, it is proposed to give 'The Dream of Gerontius' in the afternoon and Mendelssohn's 'St. Paul' in the evening. The Operatic Society is preparing 'The Gondoliers' for performance in the spring.

The National Carol League, organized by the National Institute for the Blind, has issued a booklet in which are set forth the aims of the League and an appeal for co-operation that deserves a ready response. It is proposed to organize united carol services arranged by local choirs at Christmas-time, special carol services, carol parties for the open air, massed carol parties on Christmas morning or afternoon, carol concerts, Christmas plays, fairs, bazaars, school entertainments, envelope collections from house to house; and at the New Year, organ recitals, concerts, &c. All who

are willing to give their assistance are invited to communicate with Sir Arthur Pearson, 226, Great Portland Street, London, W.1. The ultimate aim throughout all this music-making is to help the work of the National Institute for the Blind.

The Autumn Meeting of the South London Society of Organists was held at Beckenham in the afternoon of October 18. After an organ recital in the Parish Church of St. George, by Mr. G. J. Hall, Sir Frederick Bridge delivered a lecture entitled 'A Great Elizabethan Organ-builder, Thomas Dallam.' A warm welcome was extended to the Society by the rector of Beckenham, the Rev. J. Plowden-Wardlaw. The large and increasing membership of this Society having for some time pointed to an extension of its purview, on the proposition of the hon. secretary, Dr. J. Warriner, seconded by the president for the year, Mr. F. Leeds, it was unanimously resolved to omit the word 'South' from its title, and the Society will therefore in future be known as the 'London Society of Organists.'

An Anglo-French concert will be given by the Blackheath Branch of the British Music Society on December 11. The programme includes the names of John Ireland, R. Tradgett, M. A. Lucas, W. G. Whittaker, Bantock, Ravel, Debussy, Duparc, and Renard.

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# A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

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